

In Recital

Amy Tucker, violoncello

assisted by

Roger Admiral, piano

Friday, September 24, 1999 at 5:00 pm

Sonata No.2 in F Major for Cello and Piano, Op.99 (1886)

Johannes Brahms
(1833-1897)

1. Allegro vivace
2. Adagio affettuoso
3. Allegro passionato
4. Allegro molto

Intermission

Cello Concerto in E Minor, Op.85 (1919)

Edward Elgar
(1857-1934)

1. Adagio - Moderato
2. Lento - Allegro molto
3. Adagio
4. Allegro - Moderato

Program Notes

Johannes Brahms was born in Hamburg, 7 May 1833 and spent most of his early years in Germany, later moving to Vienna where he died on April 3, 1897. Known for his virtuosic skill at the piano and composition, he contributed a large output of both solo piano, orchestral and chamber music. He also contributed works for violin and cello. Works for the cello include the second sonata in F (Op. 99) and sonata in E minor Op.38, composed in 1862. With consideration to his style, Brahms is viewed essentially as a romantic composer although he adhered to many classical elements (such as clarity of form, precision of phrasing). The F major cello sonata is certainly indicative of this, displaying a balance between positive exclamation and energy, neatness of form and clarity of phrasing. But the harmonies are quite rich and romantic, the texture is certainly thick and the dialogue between the two instruments is remarkably complex and intense. This sonata was written for cellist Robert Hausmann and first performed in November 1886 with Brahms playing piano.

Edward Elgar (1857-1934) stands at the forefront of leading English composers over the last two hundred years. His works are clearly romantic in style and include a large range of compositions (chamber, vocal, solo instrumental, orchestra etc). The Cello Concerto in E minor, Op.85 has in fact become popular in the repertoire in recent years for cello. This four movement work is a solemn and reflective work, illustrating the despair and hopelessness in which this composer felt after the first world war. Described by Elgar as a "man's attitude to life", this concerto was first played by English cellist Felix Salmond with the London Symphony Orchestra. The conductor was Sir Albert Coates and was the opening piece at the first concert of the post war season (Oct 27, 1919 at Queen's Hall).

Amy Tucker, cello


Amy Tucker was born on the 13th of June, 1977 and grew up in Brisbane Australia. Her music studies began at the age of 6 with piano at the Yamaha music school. At the age of 8 she decided to pursue the cello as her main instrument. Amy actively took part in the music program at high school and was Music Captain in her senior year at Brisbane High School for Girls (Somerville House). She was also especially active in their chamber music program, winner of silver medal at the International Music Festival held at Sydney Opera House (1992) and first place in her String Quartet at the Australian Academy of Music (Queensland division, 1994). Her teachers in Brisbane include the Principal Cellist of Q.P.O, Matthew Farrell and Music Professors Richard Dedecius and Gwyn Roberts. At the age of 13, Amy became a member of the Queensland Youth Orchestra and remained with this organisation for 6 years. In 1996/97 she then toured with this orchestra to South Korea and Japan under the direction of Dr John Curro AM OBE. In 1996/97 she began her studies in the Bachelor of Music degree at the University of Queensland and received her A.Mus.A diploma (Associate in Music Australia). She has participated in various masterclasses with notable musicians such as Janis Laurs, David Lale, David Pereira, Jan Sedivka, Janos Starker and the Australian String Quartet. In the summer of 97/98 she participated in the Mozart in the Mountains Festival at Mt. Buller (Melbourne, Australia) where she learnt with Tanya Prochazka. In January 1999 she transferred to the University of Alberta where she is now in her fourth year of the B.Mus performance program.

<program notes written by Amy Tucker>

Convocation Hall, Arts Building



Department of Music
University of Alberta



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Piano Four-Hands
featuring **Visiting Artists**
Pianists

Bernadene Blaha
Kevin FitzGerald

Faculty, University of Southern California

Tuesday, September 28, 1999
at 12:00 pm



Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Sonate for Four Hands (1918)

Préude - Modéré

Rustique - Naïf et lent

Final - Très vite

Francis Poulenc

(1899-1963)

Fantasie in F Minor,

D 940 for Four Hands (1828)

Allegro molto moderato

Largo

Allegro vivace

Tempo primo

Franz Schubert

(1797-1828)

Gazebo Dances for Piano Four Hands (1973)

Overture - Allegro con brio

Waltz - Allegretto

Adagio

Tarentella - Allegro

John Corigliano

(b. 1938)

Upcoming Events:

September

29 Wednesday, 8:00 pm

Faculty Recital

Tanya Prochazka, cello

Janet Scott Hoyt, piano

The Passionate Englishman

Program will include works by

Elgar, Bridge, Britten, Walton,

and Ireland.

October

1 Friday, 8:00 pm

Faculty Recital

Roger Admiral, piano

Program will include works by

Rachmaninoff, Beethoven, Bashaw, and

Chopin.

4 Monday, 12:10 pm

Music at Noon, Convocation Hall Student

Recital Series featuring students from the
Department of Music. Free admission

8 Friday, 8:00 pm

Faculty Recital

Marnie Giesbrecht, organ

Joachim Segger, piano

Duo Majoya. A solo and duo organ and

piano works by Bashaw "Music for Organ

and Piano", Jacobus Kloppers "Dance

Suite", Bolcom "Ghost Rags" for piano and

"Gospel Preludes" for organ, and Ginastera

Piano Sonata.

12 Tuesday, 8:00 pm

The University of Alberta Symphonic

Wind Ensemble Concert.

Fordyce Pier, director.

Program will include works by Godfrey,

Holst, Ives, Latham, Grainger, and Ellerby.

14 Thursday, 8:00 pm

**TRADITIONALIVE: World Music for
the New Millennium**

General admission: \$20.00

October (continued)

15 Thursday, 12:00 pm

World Music Sampler

Featuring music from around

the world. 2nd floor,

Fine Arts Building

15 Friday, 8:00 pm

Music at Convocation Hall Series

William Street, saxophone

Roger Admiral, piano

Program will include works by Lennon,

Tower, Yoshimatsu, Denisov, Lauba,

Caplet and Gotkovsky.

18 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring organists **Stillman Matheson** and

Robin King. Free admission

18 Monday, 8:00 pm

The GMCC and U of A Jazz Bands

Concert. **Raymond Baril** and **Tom Dust,**

directors. Program to be announced.

20 Wednesday, 2:00 pm

Violin/Viola

with Visiting Artist

Pinchas Zuckerman

Admission: TBA

22 Friday, 3:00 pm

Violin/Viola Masterclass

with Visiting Artist

Jacques Israelievitch

Admission: TBA

27 Wednesday, 8:00 pm

Faculty recital

Tanya Prochazka, cello

with Visiting Artist

Jacques Israelievitch, violin.

Program will include works by

Honegger, Kodaly, Ravel and Debussy.

28 Thursday, 8:00 pm

Guitar Masterclass with **Los Angeles**

Guitar Quartet.

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without
notice. Please call 492-0601 to confirm concerts (after office hours a
recorded message will inform you of any changes to our schedule).



Alumni Concert
Reunion Weekend '99

Sunday, October 3, 1999
at 2:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Love Thou Art Best (from Orpheus Britannicus) Henry Purcell
Lost is My Quiet (Orpheus Britannicus) (1659-1695)
Sound the Trumpet (from Come Ye Sons of Art)

Melanie Cherniwchan, soprano

Judith Richardson, soprano

Tammy-Jo Mortensen, harpsichord

All'ombra di sospetto, RV 678 Antonio Vivaldi

Recitative: All'ombra di sospetto (1678-1741)

Aria: Avezzo non è il core

Recitative: O quanti amanti, o quanti

Aria: Mentiti contenti

Judith Richardson, soprano

Dorothy Speers, flute

Adèle Bossé-Morgan, cello

Tammy-Jo Mortensen, harpsichord

Sonata in A Minor Carl Philipp Emanuel Bach
Poco Adagio (1714-1788)

Allegro

Allegro

Dorothy Speers, flute

Zefiro Torna Claudio Monteverdi
(1567-1643)

Melanie Cherniwchan, soprano

Judith Richardson, soprano

Adèle Bossé-Morgan, cello

Tammy-Jo Mortensen, harpsichord

Intermission

Exsultate jubilate, K. 165 (158a) Wolfgang Amadeus Mozart
Allegro: Exsultate, jubilate (1756-1791)
Recitative: Fulget amica dies Arr. T-J M
Andante: Tu virginum corona
Allegro: Alleluia

Melanie Cherniwchan, soprano
Dorothy Speers, flute
Adèle Bossé-Morgan, cello
Tammy-Jo Mortensen, organ

Ciacona in F Minor Johann Pachelbel
(1653-1706)

Tammy-Jo Mortensen, organ

Suite No. 2 in D Minor, BWV 1008 Johann Sebastian Bach
Prelude (1685-1750)
Sarabande
Gigue

Adèle Bossé-Morgan, cello

Laudamus Te Antonio Vivaldi
(from **Gloria**, RV 589)

Melanie Cherniwchan, soprano
Judith Richardson, soprano
Adèle Bossé-Morgan, cello
Tammy-Jo Mortensen, organ

Proceeds from this concert will be directed
towards the Department of Music
Scholarships in Performance.

Text and Translation

Love Thou Art Best

Love thou art best of Humane joys;
our chiefest happiness below;
all other Pleasures are but Toys,
Musick without that is but Noise;
And Beauty but an empty show.
Heaven who knew best what
Men cou'd move,
and raise his thoughts above the Brute;
said let him be and let him Love:
That alone must his Soul improve;
How e're Philosophers dispute.

Lost Is My Quiet

Lost is my Quiet forever,
ever lost is Life's happiest part;
lost all my tender Endeavours
to touch an insensible Heart.
But tho' my Despair is past curing,
and much undeserv'd is my Fate,
I'll show by a patient enduring,
my Love is unmov'd as her hate.

Sound The Trumpet

Sound the trumpet!
You make the list'ning shores rebound.
On the sprightly hautboy play.
All the instruments of joy,
That skillful numbers can employ,
To celebrate the glories of this day.

All'ombra di sospetto

Recitativo

All'ombra di sospetto
il mio costante affeto
perde alquanto la fede,
e a belt (lusinghiera,
ei poco crede.

Aria

Avezzo non è il core
Amar belt (d'amore
Ch'addolcisca il penar
Con finti vezzi.
Se lusinghiero è tardo
A fia che l'adorar
Per forza sprezzzi.

Recitativo

O quanti amanti, o quanti
che fedeli, e constanti
regon delusi da lusinghe accorte
d'amor fra le ritorte.
Più d'orni un così langue,
e tante volte il sangue
spargeria per mostrar il vero amore.
Concetto dall'ardoredi vezzosa bellezza

Recitative

At the first hint of suspicion,
my steady affection
loses much of its confidence,
and it regards feminine allure
with some scepticism.

Aria

My heart is not inclined
to love a woman with the love
that seeks to sweeten pain
with artificial charms.
If the attraction is superficial,
pleasure is but scant,
and ultimately one must come
to despise the infatuation.

Recitative

Oh, how many lovers,
faithful and constant ,
are caught by cunning wiles
in the meshes of love.
Many thus languish,
often prepared to shed their blood
to prove their love is true.
Imbued with the ardour

Recitativo (continued)
ch'ognor gli strugge l'alma
ed al suo affetto calma
mai spera di goder,
sin ch'ingannato
viene amante schernito e ingannato.

Aria
Mentiti contenti
Son veri tormenti
D'amante fedel.
Gran male (qual bene,
Son dardi quei guardi,
Che vibran per pene
Bellezza crudel.

Zefiro Torna

Zefiro torna, e di soavi odori
l'aer fa grato,
e'l pie discioglie a l'onde,
e mormorando tra le verdi fronde,
fa danzar al bel suon su'l prato I fiori.
Inghirlandat'il crin Fillide e Clori
note tempran d'amor care e gioconde'
e da monti e da valli ime e profonde
raddoppian l'armonia gli antri canori;
sorge piu vaga in ciel l'aurora, e'l sole
sparge piu luci d'or,
piu puro argento
fregia di Teti il bel cerulo manto.
Sol io per selve abbandonate e sole,
l'ardor di due begli acchi e'l mio tormento,
come vuol mia ventura, or piango or canto.

Exultate Jubilate

Allegro
Exsultate, jubilate,
a vos animae beatae,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.

Recitativo
Fulget amica dies, jam fugere et nubila et
procellae: exorta est justis inexpectata
quies.
Undique obscura regnabat nox; sugite
tandem
laeti, qui timuistis adhuc, et jucundi aurorae
fortunatae dextera plena et lilia date.

Andante
Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

Allegro
Alleluia

Rectiative (continued)
beauty's charms inspire, and which
ceaselessly torment his spirit, he can never
hope for the tranquil enjoyment of his love,
until, a deceived lover, he becomes
despised as well as deceived.

Aria
Joys based on falsehood
are veritable torments
to a true lover.
Evil are those benefits,
poisoned darts those glances
aimed maliciously
by a hard-hearted woman.

Zephyrs returns, and blesses the air with his
soft perfume, draws bare feet to the shore
and, murmuring among the green branches,
makes the flowers dance in the meadows to
his pretty tune. Phyllis and Chloris, their
hair braided with garlands, temper sweet and
happy notes of love, and from high
mountains and deep valleys, the caves sing
an echo to their melody. Dawn arises more
lovely in the heavens; the sun spreads ever
more golden rays, and a purer silver crests
the fair waves of Thetis' azure mantle. But
I alone, in the solitary, lonesome forest, as
my fate would have it, now sing of the
ardour of two fair eyes, now weep for the
torment they cause me.

Allegro
Rejoice, shout,
o you blessed souls,
singing sweet hymns;
responding to your song
the skies sing psalms with me.

Recitativo
The friendly daylight shines, both clouds
and storms have now fled; for the righteous
an unexpected calm has come. Everywhere
dark night reigned; rise up at last in
gladness, you who were afraid until now,
and joyfully present to the happy dawn
handfuls of lilies.

Andante
You crown of virgins,
give us peace,
you, ready to give comfort
wherever a heart sighs.

Allegro
Alleluia.

Laudamus te

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.

We praise you,
we bless you,
we worship you,
we glorify you.

Melanie Cherniwchan ('97, MMus) is a lyric soprano who enjoys performing a wide variety of music. A native of Alberta, Melanie began her training in Athabasca and has since then received a Master of Music Degree in voice from the University of Alberta under the guidance of Professor Harold Wiens. Miss Cherniwchan has performed principal roles in Mozart's the Magic Flute (2nd Spirit) and The Marriage of Figaro (Susanna) and frequently performs as a soloist for various choirs throughout the Edmonton area. She traveled to Germany and Austria with the University of Alberta Madrigal Singers on a three-week tour. To accompany her performing, Melanie teaches voice and piano in both Athabasca and Edmonton, as well as adjudicates festivals and teaches masterclasses throughout Alberta.

Judith Richardson ('78, BMus) graduated at the University of Alberta, and did further studies at the University of Western Ontario, and at the Opera School in Pretoria, South Africa. She performed regularly as a soloist in recitals, chamber music, lieder and oratorio in Pretoria, Johannesburg, and Cape Town. She has also done much concert work in London at the Cambridge Summer Festival, St. Margaret's, Westminster Abbey, Dartington Music School and for the National Trust at Knole and Farnham Castle. She will be returning to London to sing at the Barbican Centre for a Millenium concert in January.

Tammy-Jo Mortensen ('92, BMus) completed the Master of Music program (pipe organ performance) at McGill University under the guidance of John Grew and Rejean Poirier in 1997. At McGill, she also studied continuo realization with Hank Knox. Previously, she studied organ under Marnie Giesbrecht at the University of Alberta where she graduated in 1992 with a Bachelor of Music degree. In 1993, she studied organ and piano at The King's University College, Edmonton, with Jacobus Kloppers and Joachim Segger and received a grant from the Winspear Foundation to continue her studies at McGill. At present, she is the music director of St. Thomas' Anglican Church in Sherwood Park and Managing Director of the *Sundays at 3* organ concert series.

Adèle Bossé-Morgan ('97, BMus) holds a Bachelor of Music degree in cello performance from the University of Alberta. She is a member of the Alberta Registered Music Teachers' Association and is on faculty with the Society for Talent Education. As well as teaching a full student class, Ms Bossé-Morgan is a member of Quartette des Muses, which performs for many functions throughout the year.

Dorothy Speers ('97, MMus) received her Bachelor of Music in Performance from Queens University and her Master's of Music degree in Performance from the University of Alberta. She was the recipient of the Beryl Barnes Scholarship for Excellence in Performance from the University of Alberta and received the prestigious Kingston Symphony Orchestra Scholarship while in attendance at Queen's. Dorothy has studied and performed in masterclasses with Aurele Nicolet, William Bennett, Louis Moyse, Julius Baker, James Walker and Camille Churchfield. She has performed with the Kingston Symphony, Aspen Festival Orchestra, Edmonton Symphony, Alberta Baroque Ensemble, Edmonton Wind Sinfonia, many musical theatre productions, and in numerous chamber ensembles. In addition to being on staff at Grant McEwan Community College, Dorothy is flute professor at North American Baptist College, has a large private flute studio and is the conductor of the Tranverse Winds Flute Choirs. In the past year Dorothy has performed two solo concert tours in the South of France, one in Germany and has been invited back to Europe in 2001. Dorothy is in constant demand as an adjudicator and clinician throughout Western Canada.

University of Alberta
alumni
Association



Upcoming Events:

October

4 Monday, 12:10 pm

Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission

8 Friday, 8:00 pm

Faculty Recital

Marnie Giesbrecht, organ

Joachim Segger, piano

Duo Majoya. Piano with organ, solo and duo organ, and solo piano works by Bashaw "Music for Organ and Piano", Jacobus Kloppers "Dance Suite", Bolcom "Ghost Rags" for piano and "Gospel Preludes" for organ, and Ginastera Piano Sonata.

12 Tuesday, 8:00 pm

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Fordyce Pier, director.

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TRADITIONALIVE: World Music for the New Millennium

General admission: \$20.00

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World Music Sampler

Featuring music from around the world. 2nd floor, Fine Arts Building

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William Street, saxophone

Roger Admiral, piano

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18 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring organists **Stillman Matheson** and **Robin King**. Free admission

18 Monday, 8:00 pm

The GMCC and U of A Jazz Bands

Concert. **Raymond Baril** and **Tom Dust**, directors. Featuring the music of Count Basie, Sonny Rollins, Billy Strayhorn, Bill Holman and others.

20 Wednesday, 2:00 pm

Violin/Viola Masterclass

with Visiting Artist

Pinchas Zuckerman

Admission: TBA

22 Friday, 3:00 pm

Violin/Viola Masterclass

with Visiting Artist

Jacques Israelievitch

Admission: TBA

27 Wednesday, 8:00 pm

Faculty recital

Tanya Prochazka, cello

with Visiting Artist

Jacques Israelievitch, violin.

Program will include works by Honegger, Kodaly, Ravel and Debussy.

29 Friday, 2:00 pm

Guitar Masterclass with **Los Angeles Guitar Quartet**.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

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Department of Music
University of Alberta

Music At Noon

Convocation Hall Student Recital Series

Monday, October 4, 1999 at 12:10 pm

Violoncello Concerto in B Minor, Op. 104 (1894-95)

Antonín Dvořák
(1841-1904)

2. Adagio ma non troppo

Jeff Faragher, violoncello
Carmen Ouellette, piano

Piano Concerto No. 1 in D Minor, Op. 15 (1854-58)

Johannes Brahms
(1833-1897)

1. Maestoso

Dimiter Terziev, piano
Roger Admiral, piano

Polonaise in F-Sharp Minor, Op. 44 (1840-41)

Frédéric François Chopin
(1810-1849)

Mikolaj Warszynski, piano

Sonata No. 3 in B Minor, Op. 58 (1844)

Frédéric François Chopin

1: Allegro maestoso

Anita Ho, piano



Arts Building, University of Alberta

JAZZ BAND

An Evening of Big Band Jazz

**GMCC & U of A
Jazz Bands**

**Raymond Baril and
Tom Dust, Directors**

**Monday, October 18, 1999
at 8:00 pm**



Convocation
Hall

**Arts Building
University of Alberta**



**University of Alberta
Department of Music**

Program

Blues For Dr Cranberry Rich Matteson & Jack Petersen

Saint Thomas Sonny Rollins
arr. Bill Holman

Come Rain Or Come Shine Johnny Mercer & Harold Arlen
arr. Jerry Nowak

Vocalist: Kyla Sandulak

Take The "A" Train Billy Strayhorn
arr. Don Sebesky

Swamp Rock Stomp Bill Isom

Basie, Straight Ahead Sammy Nestico

Intermission

The Great Escape John Fedchock

The Waltz You "Swang" For Me Thad Jones

Here's That Rainy Day James Van Heusen
arr. Jeff Jarvis

Vocalist: Danielle Carter

Rebel Rousers Don Menza

If Yer Gonna Do It, Make 'Er Feel Good Curt Watts

For Lena And Lennie Quincy Jones

Every Day (I Have The Blues) Peter Chatman
arr. Roger Holmes

Vocalist: Danielle Carter

Latin Dance Bob Mintzer

The next **GMCC and U of A Jazz Bands Concert** is on
Monday, December 6 at 8:00 pm at John L. Haar Theatre,
Grant MacEwan Community College, Jasper Place
Campus. **Admission:** \$8/adult, \$5/student/senior.
For information, please call 497-4436.

1999-2000 GMCC & U of A Jazz Bands

Jazz Band I

Raymond Baril, director

Alto Saxophone

Kris Covlin

Blair Grove

Tenor Saxophone

Jerrold Dubyk

James Morrison

Baritone Saxophone

Sarah Mackey

Trumpet

Chris Hodge

John Dymianiw

Daralyn Fox

Sherri Twarog

Darryl Braye

Trombone

Megan Hodge

Alden Lowrey

Betty Thomson

Bass Trombone

Curtis Farley

Piano

Ryan Timoffee

Bass

Ian Whitman

Drums

Chad Andriowski

Vocalist

Danielle Carter

Jazz Band II

Tom Dust, Director

Alto Saxophone

Marshall Tindall

Donald Lee

Tenor Saxophone

Patrick Simpson

Samantha Koladich

Baritone Saxophone

Allison Kwan

Trumpet

Jamie Burns

Kylie Pachal

Leila Flowers

Neil Barton

Ian MacDonald

Trombones

Ben Tupling

Ted Huck

James Andrews

Bass Trombone

Lawrence Daher

Piano

Michael van Manen

Guitar

Stephen Walton

Bass

Rob Aldridge

Drums

Aaron Gervais

Vocalist

Kyla Sandulak



Cello/Violin/Viola Masterclasses

We are delighted and honoured to welcome Amanda Forsyth and Pinchas Zukerman to the University of Alberta. These Masterclasses are partially sponsored by the National Arts Centre Orchestra, as part of their Educational Outreach activities during their Canada Tour.

Cello Masterclass

with Visiting Artist

Amanda Forsyth

Principal Cello of the National Arts Centre Orchestra

Wednesday, October 20, 1999

2:00 pm

Program

Sarabeth Steed: 1st Movement of Prokofiev's Cello and Piano Sonata

Kerri McGonigle: 1st Movement of Beethoven's Sonata in D, Opus 102, Number 2

Jeffrey Faragher: 2nd Movement of Dvorak's Cello Concerto in B Minor

Violin/Viola Masterclass

with Visiting Artist

Pinchas Zukerman

International Violinist and Music Director of the
National Arts Centre Orchestra

Wednesday, October 20, 1999

3:30 pm

Program

David Colwell: 1st Movement of Beethoven's Violin Concerto in D

Mark Van Manen: Last Movement of Sibelius's Violin Concerto

Diane Leung: 1st Movement of Bartok's Viola Concerto



Arts Building, University of Alberta



Department of Music
University of Alberta

Violin/Viola Masterclass

Violin/Viola Masterclass

with Visiting Artist

Jacques Israelievitch

Concert Master of the Toronto Symphony Orchestra

Friday, October 22, 1999

3:00 pm

Program

Mark Van Manen: Last Movement of Sibelius's Violin Concerto

Maya Rathnavalu: 1st Movement of Sibelius's Violin Concerto

Sheldon Person: 1st Movement of Tchaikovsky's Violin Concerto

Monical Stabel: 1st Movement of Mozart's Violin Concerto in A

Brianne Archer: 1st Movement of Hindemith's Der Schwanendreher



Arts Building, University of Alberta

Faculty Recital

featuring

Tanya Prochazka, cello

with Visiting Artist

Jacques Israelievitch, violin

**Wednesday, October 27, 1999
at 8:00 pm**



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Sonatine for Violin and Cello (1932)

Allegro

Andante

Allegro

Artur Honegger

(1892-1955)

Duo for Violin and Cello, Op. 7 (1914)

I. Allegro serio, non troppo

II. Adagio

III. Maestoso e largamente,
ma non troppo lento - Presto

Zoltan Kodaly

(1882-1967)

Intermission

Sonate for Violin and Cello, A la memoire
de Claude Debussy (1922)

I. Allegro

II. Tres Vif

III. Lent

IV. Vif, avec entrain

Maurice Ravel

(1875-1937)

Violinist **Jacques Israelievitch** was born in Cannes, France, and grew up in Le Mans and Paris. At age 11, he performed on French national radio, and at 16, he graduated from the Paris Conservatoire, where he received three first prizes.

In 1972, the late Georg Solti appointed him assistant concertmaster of the Chicago Symphony - just 23 at the time, Mr Israelievitch became the orchestra's youngest musician. After six seasons in Chicago, he joined the Saint Louis Symphony Orchestra and held the position of concertmaster there for 10 years. In 1998, he was appointed Concertmaster of the Toronto Symphony Orchestra.

While he maintains a busy schedule with the Orchestra, Mr Israelievitch is also in great demand as a soloist and chamber musician. He has appeared as a soloist with many of the world's leading conductors, including the late Georg Solti, Carlo Maria Giulini, Raymond Leppard, Jukka-Pekka Saraste and Leonard Slatkin. His concerto repertoire includes all the standard works, in addition to R Murray Schafer's *The Darkly Splendid Earth: The Lonely Traveller*, which was commissioned for him by

the Toronto Symphony Orchestra in 1991, and which he performed again with the Orchestra in June 1997. Another favourite is Bruch's Second Concerto in D Minor, a work he has also recorded.

Mr Israelievitch's discography includes the Juno Award-nominated *Suite Hebraique*, as well as the recent *Suite Francaise* and *Suite Enfantine*.

He has played chamber music with such eminent collaborators as Emanuel Ax, Anton Kuerti and Yefim Bronfman, and has performed recitals around the world, many of which have been broadcast. He is also artist in residence at Toronto's George R Gardiner Museum of Ceramic Art.

Mr Israelievitch appears regularly as both soloist and conductor with the Toronto Symphony Orchestra. He founded the Chicago Chamber Music Players Orchestra. During his tenure in St Louis, he also conducted that orchestra each year. For the past seven years, he has made annual visits to Japan, where he plays, teaches and conducts. In April, Mr Israelievitch gave recitals of French music in Washington, D.C., Ottawa and Toronto, and in the summer, he gives recitals as well as masterclasses in France and at the Ottawa Chamber Music Festival.

In recognition of his contribution to the world of music, Mr Israelievitch was awarded a knighthood by the French government in 1995, in order of Arts et Lettres.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher. Born in Melbourne, Australia, her music has taken her throughout the world including the rapids of the Colorado River with her cello. She pursued her studies at the Paris Conservatoire with Andre Navarra, and in Bloomington, Indiana with Janos Starker.

She gathered a number of prizes at prestigious competitions at the Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, and the Suggia Prize in London. Her early professional activities took her to Vienna, Austria, where, as cellist of Ensemble I, she performed throughout Europe, the Middle East, South East Asia, and Australia. Her next port of call was London, England, where she settled and became very active throughout Britain as soloist, chamber musician, and freelance player. She performed regularly for the BBC in recitals and chamber music concerts. Tanya also taught at the Royal Academy of Music, and the Guildhall School of Music.

Since her arrival with her family in Edmonton, Canada, in 1986 Tanya has become one of Canada's leading cellists, performing widely as soloist and chamber musician, and broadcasting frequently on CBC radio. Tanya is also highly regarded as a cello teacher and pedagogue. Since 1987, she taught at the University of Alberta and at Alberta College, and in July 1998, Tanya was appointed Assistant Professor of Strings at the University of Alberta. In addition to her activities in Canada, Tanya continues her international performing and teaching career, most recently in Germany, Russia and Australia.

Tanya Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" for ATMA has received wide critical acclaim, as has the CD "Landsmal" for ARKTOS, of music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz.

Upcoming Events:

October

29 Friday, 2:00 pm

Guitar Masterclass with

Los Angeles Guitar Quartet.

November

1 Monday, 12:10 pm

Music at Noon, Convocation Hall Student

Recital Series featuring students from the

Department of Music. Free admission

4 Thursday, 7:30 pm

World Music on Stage Concert

Indian Music at the University of Alberta.

A Garland for Divali with **Shujaat Husain**

Program to be announced.

5 Monday, 8:00 pm

Faculty Recital

Joachim Segger, solo piano

with guest **Marnie Giesbrecht**

Program to be announced.

7 Sunday, 3:00 pm

Master of Music Recital

John Wiebe, choral conducting

Program to be announced.

Free admission

7 Sunday, 8:00 pm

The University of Alberta

Academy Strings Concert

Tanya Prochazka, director

Program to be announced.

12 Friday, 8:00 pm

Faculty Recital

Tanya Prochazka, cello

One Cello, Many Voices

Program will include works by

JS Bach, Britten, Dupont, Piatti, and

Sculthorpe.

14 Sunday, 8:00 pm

Master of Music Recital

Anita Ho, piano

Program will include works by Scarlatti,

Beethoven, Chopin, and Ravel.

Free admission. Donations to the Cross

Cancer Institute accepted at the door.

15 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring organist **Wendy Markowsky,**

University of Bloomington

Program to be announced. Free admission.

17 Wednesday, 6:00 pm

The University of Alberta Symphony

Orchestra Piano Concerto Competition

Malcolm Forsyth, conductor

Program to be announced. Free admission

19 Friday, 8:00 pm

The University of Alberta

Madrigal Singers Concert

Leonard Ratzlaff, conductor

Program will feature Britten *Rejoice in the*

Lamb, music by Mendelssohn, Poulenc and

Tavener, and the release of the Madrigal

Singers new Christmas CD.

West End Christian Reformed Church

10015 - 149 Street, Edmonton

21 Sunday, 2:00 pm

Faculty Recital

Allison Storoichuk, clarinet

with **Roger Admiral, piano**

Program to be announced.

26 Friday, 8:00 pm

Music at Convocation Hall Series

featuring Johannes Brahms

complete chamber music

for piano and strings

Stéphane Lemelin, piano

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, violoncello



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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Music At Noon

Convocation Hall Student Recital Series

Monday, November 1, 1999 at 12:10 pm

Hommage à Frescobaldi (1951)
8: Epilogue

Jean Langlais
(1907-1991)

Ondrea Fehr, organ

Danzas Argentinas, Op. 2 (1937)
Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

Alberto Ginastera
(1916-1983)

Michelle Marie Santiago, piano

Brilliance (1974)
Déclamé
Désinvolté
Dolcissimo
Final

Ida Gotkovsky
(b. 1933)

Laurel Sadownik, alto saxophone
Roger Admiral, piano

Gaspard de la Nuit (1908)
1: Ondine
Piano Sonata in B Minor, Op. 58 (1845)
4: Finale - Presto non tanto

Maurice Ravel
(1875-1937)
Frédéric François Chopin
(1810-1849)

Anita Ho, piano



Arts Building, University of Alberta



Centre for Ethnomusicology
World Music on Stage

INDIAN MUSIC AT THE UNIVERSITY OF ALBERTA

A Garland for Divali

Shujaat Husain, Sitar

with Hemant Ekbote, Tabla

7:30 pm

Thursday, November 4, 1999

Convocation Hall, Arts Building



Department of Music
University of Alberta

P R O G R A M

Master of Ceremonies
Robert Merrett, Associate Dean of Arts

I. PRELUDE

Dance Invocation for Divali:
Mangalam (Auspicious Beginning)
Daina Philipose, Pavitra Kumar, Jonathan Ausman
Choreography: Kusum Kaushik of Nrityalaya

Welcome
Kenneth Norrie, Dean, Faculty of Arts

Greetings from the City of Edmonton
Mayor Bill Smith

Greetings from India
Pradeep Singh Gusain, Deputy Consul General of India

Acknowledgement of Guests and Donors
Fordyce Pier, Chair, Department of Music
Regula Burckhardt Qureshi, Director, Centre for Ethnomusicology

Presentation of CKER Awards
Recipients: Danica Clark, Jonathan Dueck

Indian Music Class
Raga Yaman: *Piya ki Najaria*
Raga Bilaval: *Ganesh Bhajan*
Raga Bhairavi: *Hari Bol*

Indian Music Teaching Team
Vasanti Paranjape, voice; Regula Qureshi, sarangi;
Vinod Bhardwaj, flute; Masood Ahmad, tabla

INTERMISSION

II. CONCERT

Shujaat Husain, Sitar
Hemant Ekbote, Tabla

III. RECEPTION

Shujaat Husain

Shujaat Husain Khan is perhaps the greatest North Indian classical musician of his generation. Son and disciple of the legendary sitarist Ustad Vilayat Khan, he is the seventh in an unbroken line of musical masters. Shujaat performed as a child prodigy from the age of six. Since then he has performed at all of the prestigious music festivals in India and has played around the world -- in Asia, Africa, North America and Europe. He has numerous recordings to his credit.

A brilliant technician steeped in tradition, Shujaat Husain has a unique style of playing Indian classical music: intuitive, fresh and spontaneous. His playing never fails to enrapture audiences.

Hemant Ekbote

A child prodigy, Hemant Ekbote is a music college graduate from Baroda where he has also been a lecturer. Having been awarded a Government of India Scholarship in 1991, he studied with his guru, Sudhir Kumar Saxena. He is currently based in Los Angeles and has accompanied many well-known Indian musicians.



WORLD MUSIC ON STAGE is an annual event held by the Department of Music and the Centre for Ethnomusicology to showcase:

- * outstanding performances of music from across the world
 - * research and performance studies in ethnomusicology
 - * collaboration with diverse music communities
- * the Moses and Francis Asch Collection, which has made us the only university holding the complete catalogue of Folkways Records
- * a growing collection of world musics accessible to the public
 - * donors and supporters of our World Music activities.

MUSAWISO RTOR

celebrando

Student Performers

Voice: Rhea Metituk (tambura), Robert Thompson (tambura),
Ajay Srivastava, Jacob Cooper;
Sitar: Jason Cairns, Brianna Erban, Angela Narayan, Kaley Mason;
Tabla: Adam Rachmielowski, Nathan Seinen, Carrie Hryniw, Yarnit More
Sarangi: Ajay Srivastava, Ikumi Osawa, Kerri Koster;
Flute: Susanne Thompson, Prabjot Singh;
Harmonium: Kaley Mason

Co-Sponsors

Faculty of Arts
Vice-President (Research and External Affairs), University of Alberta
Shastri Indo-Canadian Institute
Jhankar Society for the Music and Dance of India

Donors and Supporters

Anne Burrows
Shastri Indo-Canadian Institute
Dr. K. C. Mehra
Dr. Srishti Nigam
Brenda Dalen
Radio Station CKER
Departments of Anthropology and English
Division of Religious Studies

Special thanks to Damyanti Bhardwaj, Stella Chooi, Andrew Buhr,
the Indo-Canadian Women's Association, the Edmonton Ragamala Society,
the Muslim Research Foundation,
and the Ethnomusicology Centre Student Volunteers

Faculty Recital
featuring

Joachim Segger, piano

with guest

Marnie Giesbrecht, piano

Friday, November 5, 1999 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

- | | |
|---|----------------------|
| Sonata in F major, Hob XVI/23 (1773) | Franz Joseph Haydn |
| Allegro Moderato | (1732-1809) |
| [Larghetto] Adagio | |
| Finale: Presto | |
| | |
| Rondo in A Major, Op. 107, D.951 (1828) | Franz Schubert |
| (four hands with Marnie Giesbrecht) | (1797-1828) |
| | |
| Sonata in A Major, Opus 101 (1816) | Ludwig van Beethoven |
| Allegretto, ma non troppo | (1770-1827) |
| Vivace alla marcia | |
| Adagio, ma non troppo, con affeto-Tempo | |
| del primo pezza-Allegro | |

Intermission

- | | |
|--|----------------|
| Fantasia in C Major, Op. 15, D. 760 (1822) | Franz Schubert |
| ("Der Wanderer") | |
| Allegro con fuoco ma non troppo | |
| Adagio | |
| Presto | |
| Allegro | |

Joachim Segger is an exceptional piano soloist who was awarded the Performance Certificate of the Eastman School of Music during his undergraduate degree and performed in Carnegie Recital Hall in New York. His musical studies on piano have been in Alberta, Austria (Mozarteum, Salzburg) and the USA (Eastman School of Music). Dr Segger performs solo and chamber music concerts throughout North America and Europe while maintaining an active teaching career as Associate Professor of Music (Piano and theory) at The King's University College in Edmonton.

Marnie Giesbrecht studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Eastman School of Music, Rochester, N.Y., Performance Diploma, Mozarteum, Salzburg, Austria) before engaging in formal studies on the pipe organ (DMus University of Alberta). Dr Giesbrecht is Associate Professor of Music (Organ and related subjects) and Associate Chair of the Music Department at the University of Alberta in Edmonton.

Upcoming Events:

November

7 Sunday, 3:00 pm

Master of Music Recital

John Wiebe, choral conducting

Program will include works by Mendelssohn-Bartholdy, Willan, Hannesson, Poulenc, and JS Bach to be announced. Free admission

7 Sunday, 8:00 pm

The University of Alberta

Academy Strings Concert

Tanya Prochazka, director

Program to be announced.

9 Tuesday, 11 am - 4:00 pm

Open House: Electronic Music Studio

Fine Arts Building 2-7

Free admission

12 Friday, 8:00 pm

Faculty Recital

Tanya Prochazka, cello

One Cello, Many Voices. Program will include works by JS Bach, Britten, Duport, Piatti, and Sculthorpe.

14 Sunday, 8:00 pm

Master of Music Recital

Anita Ho, piano

Program will include works by Scarlatti, Beethoven, Chopin, and Ravel. Free admission. Donations to the Cross Cancer Institute accepted at the door.

15 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring organist **Wendy Markowsky,**

University of Bloomington

Program to be announced. Free admission.

17 Wednesday, 6:00 pm

The University of Alberta

Symphony Orchestra

Piano Concerto Competition

Participants will present works by Brahms, Chopin, Mozart, and others, accompanied by second piano. **The Winner will perform with the University Symphony Orchestra, conducted by Malcolm Forsyth, at their concert in the Winspear Centre for Music on April 9, 2000.**

Free admission.

19 Friday, 8:00 pm

The University of Alberta

Madrigal Singers Concert

Leonard Ratzlaff, conductor

Program will feature Britten *Rejoice in the Lamb*, music by Mendelssohn, Poulenc and Tavener, and the release of the Madrigal Singers new Christmas CD.

West End Christian Reformed Church

10015 - 149 Street, Edmonton

21 Sunday, 2:00 pm

Faculty Recital

Allison Storochuk, clarinet

with **Roger Admiral, piano**

Program will include works by Brahms, György, Lovreglio, Mandat, Davies, and Smith.

26 Friday, 8:00 pm

Music at Convocation Hall Series

featuring Johannes Brahms

complete chamber music

for piano and strings

Stéphane Lemelin, piano

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, violoncello



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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Department of Music
University of Alberta

Academy Strings

**Tanya Prochazka,
Conductor**

**Sunday, November 7, 1999
at 8:00 pm**



**Arts Building
University of Alberta**



Program

Crisantemi (1890)

Giacomo Puccini
(1858-1924)

Concerto in D for String Orchestra (1946)

- I Vivace
- II Arioso - Andantino
- III Rondo - Allegro

Igor Stravinsky
(1882-1971)

Orawa (1986)

Wojciech Kilar
(b. 1932)

Intermission

Serenade, Op. 22 (1875)

- I Moderato
- II Tempo di Valse - Trio
- III Scherzo - Vivace
- IV Larghetto
- V Finale - Allegro vivace

Antonín Dvořák
(1841-1904)

Valentine's Day Ball

The University of Alberta Academy Strings
Valentine's Day Ball is on **Saturday,**
February 12, 2000 at 6:30 pm, Faculty
Club, University of Alberta. The Academy
Strings will play waltzes and polkas. Operatic
serenades during dessert. For further
information, please contact Laura Grantham-
Crosley at 487-6875.

1999-2000 University of Alberta Academy Strings
Tanya Prochazka, conductor

Violin I

David Colwell, Co-Concertmaster
Carolina Frederico-Giesbrecht, Assistant concertmaster
Mark van Manen, Co-Concertmaster
Maya Rathnalavu
Luc Barton
Grant Sigurdson
Hannah Cheung
Tabitha Chiu
Elsabe Kloppers
Jeremy Tusz
Kim Bertsch

Violin II

Monica Stabel, Principal
Kenneth Heise
Kristin Dahle
Laura Hols
Matthew Smith
Madelaine Lussier
Cynthia Johnston
Robin Leicht
Laura Grantham-Crosley
Carol Sperling

Viola

Brianne Archer, Principal
Diane Leung
Sheldon Person
Emma Hooper
Jared Samborski
Owen Borstad

Violoncello

Sarabeth Steed, Principal
Amy Tucker
Jeff Faragher
Kerri McGonigle
Hannah Wensel
Doug Millie
Mark Moran
Bonnie Pollock

Bass

Toscha Turner, Principal
Matthew Stepney
Martin Kloppers

Upcoming events:

November

9 Tuesday, 11 am - 4:00 pm

Open House:

Electronic Music Studio

Fine Arts Building 2-7

Free admission

12 Friday, 8:00 pm

Faculty Recital

Tanya Prochazka, cello

One Cello, Many Voices. Program will include works by JS Bach, Britten, Dupont, Piatti, and Sculthorpe.

14 Sunday, 8:00 pm

Master of Music Recital

Anita Ho, piano

Program will include works by Scarlatti, Beethoven, Chopin, and Ravel. Free admission. Donations to the Cross Cancer Institute accepted at the door.

15 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring organist **Wendy Markowsky**,

University of Bloomington

Program to be announced. Free admission.

17 Wednesday, 6:00 pm

The University of Alberta

Symphony Orchestra

Piano Concerto Competition

Participants will present works by Brahms, Chopin, Mozart, and others, accompanied by second piano. **The Winner will perform with the University Symphony Orchestra, conducted by Malcolm Forsyth, at their concert in the Winspear Centre for Music on April 9, 2000.**
Free admission.

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The University of Alberta

Madrigal Singers Concert

Leonard Ratzlaff, conductor

Program will feature Britten *Rejoice in the Lamb*, music by Mendelssohn, Poulenc and Tavener, and the release of the Madrigal Singers new Christmas CD.
West End Christian Reformed Church
10015 - 149 Street, Edmonton

21 Sunday, 2:00 pm

Faculty Recital

Allison Storochuk, clarinet

with **Roger Admiral, piano**

Program will include works by Brahms, György, Lovreglio, Mandat, Davies, and Smith.

26 Friday, 8:00 pm

Music at Convocation Hall Series

featuring Johannes Brahms

complete chamber music

for piano and strings

Stéphane Lemelin, piano

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, violoncello

28 Sunday, 8:00 pm

Opera Scenes

Harold Wiens, director

Program to be announced.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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Department of Music
University of Alberta



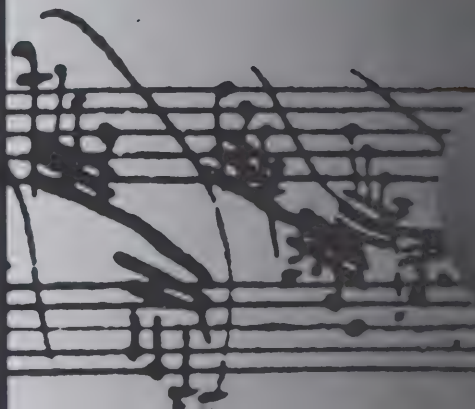
University Symphony Orchestra

Piano Concerto
Competition

Wednesday, November 17, 1999
at 6:00 pm



Arts Building
University of Alberta



Program

Please Note: All times shown are to be regarded as
"earliest possible"

6.00 pm (35'00")

Concerto n°2 in F min, op 21 (1829-30)

Fredéric Chopin
(1810-1849)

I Maestoso

II Larghetto

III Allegro vivace

Mikolaj Warszynski, solo

Keith Molberg, second piano

6.35 pm (27'00")

Concerto n° 23 in A maj, K488 (1786)

Wolfgang Amadeus Mozart
(1756-1791)

I Allegro

II Adagio

III Allegro assai

Nola Shantz, solo

Keith Molberg, second piano

7.00 pm (31'00")

Concerto in A min., op.54 (1841-45)

Robert Schumann
(1810-1856)

I Allegro affetuoso

II Intermezzo - Andantino grazioso

III Allegro vivace

Leônor Rondeau, solo

Joel Harder, second piano

Intermission 10 minutes

7.45 pm (30'00")

Concerto n° 23 in A maj, K488 (1786)

Wolfgang Amadeus Mozart
(1756-1791)

I Allegro

II Adagio

III Allegro assai

Annette Feist, solo

Corey Hamm, second piano

8.15 pm (45-50'00")

Concerto n°1 in D min., op.15 (1854-58)

Johannes Brahms
(1833-1897)

I Maestoso

II Adagio

III Rondo: Allegro non troppo

Dimiter Terziev, solo

Roger Admiral, second piano

8.55 pm (13'00")

Variations Symphoniques

(1885)

César Franck
(1822-1890)

Leanne Regehr, solo
Corey Hamm, second piano

Intermission 10 minutes

9.20 pm (32'00")

Concerto n°2 in F min, op 21 (1829-30)

Fredéric Chopin
(1810-1849)

- I Maestoso
- II Larghetto
- III Allegro vivace

Michelle Marie Santiago, solo
Corey Hamm, second piano

9.50 pm (23'00")

Concerto n° 3 (1945)

Bela Bartók
(1882-1945)

- I Allegretto
- II Adagio religioso
- III Allegro vivace

Megan Miller, solo
Roger Admiral, second piano

10.10 pm (27'00")

Concerto n°2 in F min, op 21 (1829-30)

Fredéric Chopin
(1810-1849)

- I Maestoso
- II Larghetto
- III Allegro vivace

Carmen Ouellete, solo
Keith Molberg, second piano

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Upcoming Events:

November

19 Friday, 8:00 pm

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Leonard Ratzlaff, conductor

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Tavener, and the release of the

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CD. West End Christian Reformed

Church, 10015 - 149 Street,

Edmonton

21 Sunday, 2:00 pm

Faculty Recital

Allison Storochuk, clarinet

with Roger Admiral, piano

Program will include works by

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Music at Convocation Hall Series

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Aaron Au, viola

Tanya Prochazka, violoncello

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Opera Scenes

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Program to be announced.



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Convocation Hall, Arts Building, University of Alberta

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In Recital

Anita Ho, piano

**Sunday, November 14, 1999
at 8:00 pm**



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Sonatas in D-Minor	Domenico Scarlatti
1. L.423/K.32 (1739)	(1685-1757)
2. L.422/K.141 (1749)	

Sonata No. 30 in E Major, Op. 109 (1820)	Ludwig van Beethoven
1. Vivace, ma non troppo - Adagio espressivo	(1770-1827)
2. Prestissimo	
3. Andante molto cantabile ed espressivo.	
Gesangvoll, mit innigster Empfindung	

Intermission

Gaspard de la Nuit (1908)	Maurice Ravel
1. Ondine	(1875-1937)

Sonata No. 3 in B minor, Op. 58 (1844)	Frédéric Chopin
1. Allegro Maestoso	(1810-1849)
2. Scherzo -- Molto vivace	
3. Largo	
4. Finale -- Presto, non tanto	

This recital is presented in partial fulfilment of the requirements for the Master of Music degree in Applied Music for Ms Ho.

A student of late Marek Jablonski, **Anita Ho** was born in Hong Kong. After receiving her Licentiate from Trinity College of London in 1990, she moved to Halifax, Nova Scotia, where she received her Bachelor of Arts (Hons.), Bachelor of Commerce, and Master of Arts. There she also studied piano privately with Professor Lynn Stodola of Dalhousie University. She was also a piano faculty member at the Maritime Conservatory.

Anita moved to Edmonton in 1995. She entered the Master of Music (piano performance) program a year later to study with Marek Jablonski. Her current teacher is Professor Emeritus Ernesto Lejano. Other teachers have included Helmut Brauss, Stephane Lemelin, Janet Scott Hoyt, Bela Siki, and Anton Kuerti.

Anita has won numerous prizes at various music festivals and competitions, including the second prize at the Ludmila Knezkova-Hussey International Piano Competition. She also represented Nova Scotia at the CIBC National Music Festival.

Currently, Anita is also a PhD candidate in Philosophy at the University of Alberta. Her dissertation is entitled, The Ethics of Health-Care Resource Allocation.

Upcoming Events:

November

15 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring organist

Wendy Markowsky,

University of Bloomington

Program to be announced. Free admission.

17 Wednesday, 6:00 pm

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with **Roger Admiral, piano**

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complete chamber music

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Stéphane Lemelin, piano

Martin Riseley, violin

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Convocation Hall, Arts Building

University of Alberta

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Faculty Recital
featuring
Allison Storochuk, clarinet
assisted by
Roger Admiral, piano
Miriam Lewis, viola
Trevor Brandenburg, percussion

Sunday, November 21, 1999
at 2:00 pm



Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Fantasia Da Concerto

su motivi de "La Traviata"

di G. Verdi (1813-1901)

arr. Donato Lovreglio/ Giampieri

Andante

Allegro

Allegretto Scherzando

Andante con espressione

Allegro Brillante

Hommage à R. Sch. für Klarinette

(auch große Trommel), Bratsche

und Klavier, Op.15/d (1990)

György Kurtág

1. (merkwürdige Pirouetten

(b.1926)

des Kapellmeisters Johannes Kreisler)

2. (E.: der begrenzte Kreis...)

3. (...und wieder zuckt es schmerzlich F. um die Lippen...)

4. (Felho valek, mar sut a nap...)

5. In der Nacht

6. Abschied (Meister Raro entdeckt Guillaume de Machaut)

Folk Songs (1986)

Eric Mandat

I. Spirited; as if from a distant Appalachian hill

(fl.1981)

II. Heavily, with a fuzzy, unfocused, breathy tone

III. Expansive; as if hurtling through space - Earthy, funky

IV. With devotion, like a prayer

V. Con bravura; Like a Flamenco dancer

with St. Vitus Dance

Intermission

"... whisper to the night" (1986)

Ronald Bruce Smith

(b.1959)

Trevor Brandenburg, tam-tam

Hymnos (1967)

Peter Maxwell Davies

(b.1934)

Sonate Es-dur, Op. 120, No.2 (1894)

Johannes Brahms

Allegro amabile

(1833-1897)

Allegro appassionato

Andante con moto; Allegro

Program Notes

Hommage a R. Sch. für Klarinette (auch große Trommel), Bratsche und klavier

Not only the instrumentation-clarinet, viola and piano - but also some of the movements allude to the literary and musical history of this beloved German romantic composer. Runs going up and down in the first movement, "Kapellmeister Johannes Kreisler's Curious Pirouettes", relate to E.T.A. Hoffman's literary figure and, of course, Schumann's piano cycle Kreisleriana. The second movement "Eusebius: the Delimited Circle" is a development of song number III 6 from the Kafka Fragmente: "The delimited circle is pure." For the trio version Kurtág added another voice (the piano) to the canon. The heading of the third movement - "...and again Florestan's lips tremble in anguish..." - is expressed in restless, angular almost aggressive sounds. Short, melancholy snatches of melodies characterize the fourth movement whose heading - "I was a cloud, now the sun is already shining..." - stems from the poem Dal (Song) by Attila Jozsef (1905-1937), one of the most important Hungarian poets of the twentieth century. His oeuvre has been a frequent companion to Kurtág's compositions. The rushing, tumbling, complex presto of the fifth movement, "'At Night", instantly evokes the typically Schumannesque "Turbulence of Dreams", which relates strongly to the second movement of Kurtág's ...Quasi una fantasia ... for piano and chamber ensemble, op. 27, no. 1 - even to the extent of carrying the same title.

The sixth and last movement is titled "Parting (Meister Raro discovers Guillaume de Machaut)". Meister Raro is, of course, endowed with the calm, deliberate equilibrium so important to Schumann as a counterweight to Florestan and Eusebius. The reference to the great musician of the late Middle Ages - reminding us of our indebtedness to a decisive period of music in the West - draws our attention to the elaborated technique of composition in this movement, whose strict intervals in the bass register of the piano display the character of a measured passacaglia but also of a funeral march, a weighty procession, with a mighty crescendo that slowly sinks into nothingness at the end. Here, the clarinetist - the musician who creates the sound with her own breath, with the elixir of life - lays her instrument down, and in the echoing pianissimo of the piano we just barely hear one beat of the big drum, used for this purpose alone. It is the final heartbeat.

Hartmut Lück

Each of the five movements of **Folk Songs** uses a specific set of extended performance techniques to evoke a particular folk-like character. In movements I and IV, the music is reminiscent of actual folk melodies (Appalachian and Japanese, respectively), and in movements II and III the melodies are imaginary. Movement V uses the Flamenco cliché as a jumping off point for a frantic flood of notes.

Eric Mandat

Allison M Storochuk performs frequently with the Edmonton Symphony

Hymnos

"HYMNOS for clarinet and piano was written in 1967 for Alan Hacker and Stephen Pruslin. Its full title would be Hymnos Hesperinos, after the text of Gregorio di Naziano. The work is closely connected with the setting of a related text, "O lux quam non videt, alea lux" which was used in my Five Motets of 1959. The writing for clarinet and piano is extremely virtuosic, not only in the obvious sense, but also in the matter of exact timings of long paragraphs precisely related by complex proportions, as sometimes occurs spontaneously in Indian classical music.

HYMNOS has nine sections which, though played without a break, divide clearly into three sets of three; the ninth section is the longest and develops the material of sections 1, 4, and 7."

Peter Maxwell Davies

Eric P Mandat received degrees in clarinet performance from the University of North Texas, the Yale School of Music, and the Eastman School of Music; his principal clarinet teachers were Charles Neidich, Stanley Hasty, Keith Wilson, Lee Gibson, and Richard Joiner.

In 1984, he won first prize at the National Association of Composers, USA Young Performers Competition for new American music held at the Arnold Schoenberg Institute in Los Angeles, and he was a prizewinner at the 1983 International Clarinet Competition in Denver. Mandat has presented recitals and lectures throughout the United States featuring new American music and extended performance techniques. Recent performance highlights include: a solo concert of his own music at New Music Chicago's Spring Festival '89 where he received the "Critic's Choice" for the entire festival by the Chicago Reader; New Music Chicago's Spring Festival '90; the 1986 ASUC Conference in Toronto; NACUSA concerts in New York and Los Angeles; and appearances as a guest soloist at the 1982, 1989, and 1991 Clarinet Fest International. In May, 1991, he was Visiting Artist at the Jazeps Vitols Academy of Music in Riga, Latvia.

Eric Mandat is Associate Professor of Clarinet at Southern Illinois, University at Carbondale; he performs regularly with the New American Woodwind Quintet, in residence at SIUC, and with the Tone Road Ramblers, a sextet specializing in experimental music.

Pianist **Roger Admiral** was born in Dogsnest, Ontario. His main teachers include Virginia Blaha, Peter Smith and Helmut Brauss. After undergraduate studies at the University of Western Ontario he came to Edmonton in 1988 and completed the Doctor of Music degree at the University of Alberta in 1998.

He has participated in piano masterclasses of Cecile Ousset, Paul Badura-Skoda, Boris Berman and Claude Helffer. In 1990 and 1993 he was awarded Johann Strauss Foundation Scholarships for Lied-duo study at the Mozarteum in Salzburg. From 1990 to 1993 Roger was a member of the Hammerhead Consort. During this time the Consort was awarded the 1992 Sir Ernest MacMillan Memorial Award and a First Prize in the 1991 CIBC National Music Competition. Currently he is part of the Kovalis Duo with Montreal percussionist Philip Hornsey. This duo will tour 10 Canadian cities in January of 2000.

Since coming to Edmonton Roger has introduced local audiences to the music of many prominent modernist European composers such as Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, Luigi Nono, Iannis Xenakis, Andre Boucourechliev, Bernd Alois Zimmermann, Helmut Lachenmann, Brian Ferneyhough, György Kurtág and Tristan Murail. He also has collaborated regularly in concerts with Edmonton musicians Kathleen Corcoran, Allison Storochuk and William Street and with I Coristi, Alberta College Percussion Ensemble and Saint Crispin's Chamber Ensemble.

Allison M Storochuk has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, and Austria. She has received degrees from Northwestern University, Arizona State University, and the University of Alberta. Currently Professor of Clarinet at the University of Alberta, Allison teaches Woodwind Techniques and formerly taught the Non-Music Major Private Lesson Program at Northwestern University. Her major teachers include Russell Dagon (Northwestern University/ Principal Clarinet of Milwaukee Symphony Orchestra), Dennis Prime (University of Alberta/Northwestern University), and Robert Spring (Arizona State University).

Allison has been the recipient of numerous scholarships and awards. As a winner of the 1998 Johann Strauss Scholarship Award for the Advanced Study of Music in Austria, she studied at the Mozarteum in Salzburg with Alfred Prinz (Vienna Philharmonic Orchestra/ University of Music in Vienna) and Alois Brandhofer (Mozarteum/ Solo clarinetist of the Vienna Symphonic Orchestra and the Berlin Philharmonic Orchestra). Allison has received other coaching from Lawrie Bloom (Northwestern University/ Chicago Symphony Orchestra) and Wolfgang Meyer (The Domaine Forget Academy of Music and Dance/ Recording Artist).

Allison M Storochuk performs frequently with the Edmonton Symphony Orchestra and Saint Crispin's Chamber Ensemble. Allison was invited to perform at the International ClarinetFest in Ostend, Belgium in July of 1999. Allison is an endorsor and clinician for the G. Leblanc Corporation and can be heard on the upcoming compact discs with Saint Crispin's Chamber Ensemble on the Arktos label and with the Northwestern University Contemporary Music Ensemble, and will be featured on several upcoming CBC National Broadcasts.

Trevor Brandenburg is very active as a solo percussionist and chamber musician in the Edmonton area. Trevor has been heard nationally and regionally on CBC Radio as a chamber musician and in May of 1993 was recorded for regional broadcast as a solo recitalist by CBC Radio. In September of 1994, Trevor received national exposure as asoloist on CBC Radio's "Two New Hours".

Mr Brandenburg, in addition to giving solo concerts, is a member of The Hammerhead Consort, a two piano two percussion chamber group. The Consort has been recorded by CBC Radio Canada, commissions new works for the ensemble and has recorded a CD on the Arktos label (this recording received an ARIA award for best classical CD in 1994). Other chamber ensembles that Mr Brandenburg performs with are the NOWAge Orchestra and The Saint Crispin's Ensemble.

Trevor has a Bachelor of Muisic degree from the University of Alberta, where he studied with Brian Jones. Trevor has performed with the Edmonton Symphony, Reichenhall Philharmonic in Germany, PRO CORO Canada and the Citadel Theatre. With the assistance of the Alberta Foundation for the Arts, Trevor had the opportunity to study with marimba virtuoso Leigh Howard Stevens in May of 1993 and with the assistance of the Johann Strauss Foundation had the opportunity to study with Peter Stadlo (Munich Phil.) at the Mozarteum in Salzburg, Austria in August of 1993.

Miriam Lewis is a BMUS graduate from the University of Alberta where she studied with Norman Nelson and Jonathan Craig. She has also studied with Rennie Regehr and Rivka Golani. She is currently performing with the Ursus String Quartet, as well as with the Cifra Hungarian Folk Music Ensemble. Cifra has performed with the Edmonton Symphony and has been broadcast on CBC Radio One. The ensemble has also toured Western Canada and recently visited Hungary and Romania to study authentic village music. As well as being an active performer, Miriam currently teaches strings for the Edmonton Public Schools.

Upcoming Event:

Friday, November 26, 1999

7:15 pm Pre-Concert Introduction

8:00 pm Concert

Music at Convocation Hall Series

featuring Johannes Brahms

complete chamber music

for piano and strings

Stéphane Lemelin, piano

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, violoncello

Please note:

Opera Scenes

scheduled for Sunday, November 28 at 8:00 pm

HAS BEEN CANCELLED.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building, University of Alberta

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Music at Noon

*featuring students from the
Department of Music*

Monday, November 22, 1999 at 12:10 pm
Fine Arts Building 1-29, University of Alberta

Quatuor (1964)

Allegro non troppo

Calmo

Poco largo, ma risoluto - Allegro energico

Kris Covlin, soprano saxophone

Scott Campbell, alto saxophone

Eric Goluszka, tenor saxophone

Erin Rogers, baritone saxophone

Alfred Desenclos
(1912-1971)

Sonata for piano and saxophone, Op. 19 (1939)

With vigor

With tranquility

Laurel Sadownik, alto saxophone

Mikolaj Warszynski, piano

Paul Creston
(1906-1985)

Sequenza IXb (1980)

Jeff Anderson, saxophone

Luciano Berio
(b. 1925)

Upcoming Noon-Hour Recitals

Noon-Hour Organ Recital series will feature visiting artists, University of Alberta alumni organists, organists closely associated with the University of Alberta and students, **Mondays at 12:00 noon**. *Music at Noon* will feature students in the Department of Music, **Mondays at 12:10 pm**. Unless otherwise indicated: admission is free, Convocation Hall, Arts Building.

January 24, 2000

Tammy-Jo Mortensen,

BMus (1994), University of Alberta, MMus (1997), McGill University;

Monica Rist, MMus (1988),

University of Alberta

February 14, 2000

Belinda Chiang, DMus (1999),

University of Alberta

March 13, 2000

with **students from**

The King's University College

April 10, 2000

Ondrea Fehr, BMus student (3rd year), University of Alberta

November 22, 1999

Student Concert, Fine Arts Building 1-29

December 6, 1999

Music at Noon, Convocation Hall

January 17, 2000

Music at Noon, Convocation Hall

February 7, 2000

Music at Noon, Convocation Hall

March 6, 2000

Music at Noon, Convocation Hall

March 20, 2000

Student Concert, Fine Arts Building 1-29

In Concert

Student Chamber Music Ensembles

Tuesday, November 30, 1999 at 5:00 pm

Quintet Op. 43 (1922)

1. Allegro ben Marcato,
2. Menuet

Carl Nielsen
(1865-1931)

Briana Strachan, flute
Shelly Foster, oboe
Darren Sahl, clarinet
Paul Flowers, french horn
Ondrej Goliáš, bassoon

Fugue (date unknown)

Allemande and Gigue (date unknown)

Johann Pachelbel (1653-1706)
George Frederic Handel
(1685-1759)

Prelude (1972)

Mario Castelnuovo-Tedesco
(1895-1968)
Arr. Tedesco

Andrew Switzer and Erin Waugh, guitars

Violin Sonata in A Minor, Op.105 (1851)

- I. Mit leidenschaftlichem Ausdruck

Robert Schumann
(1810-1856)

Carolina Frederico-Giesbrecht, violin
Nola Shantz, piano

Auf dem Strom Op. Post. 119 D 943 (1828)

Franz Schubert
(1797-1828)

Annette Feist, piano
Shannon Markovich, voice
Marino Coco, horn

String Quartet No. 2 in A Minor, Op.13 (1827)

2. Adagio non lento - poco piu animato - Tempo I

Felix Mendelssohn-Bartholdy
(1809-1847)

Sheldon Person and Rachel Lee, violins
Diane Leung, viola
Amy Tucker, cello

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, November 30, 1999 at 8:00 pm

Quatuor (1964)

1. Allegro non Troppo
2. Andante
3. Poco largo, ma risoluto - Allegro Energico

Kris Covlin, soprano saxophone
Scott Campbell, alto saxophone
Eric Goluzska, tenor saxophone
Erin Rogers, baritone saxophone

Alfred Desenclos
(1912-1971)

Siete Canciones Populares Españolas (1914-1915)

1. El paño moruno
2. Seguidilla murciana
3. Asturiana
4. Jota
5. Nana
6. Cancion
7. Polo

Sarah Thomsen, mezzo-soprano
Trevor Sanders, guitar

Manuel de Falla
(1876-1946)
Arr. Migel Llobet

Piano Quartet in C Minor, Op.60 (1875)

- I Allegro non troppo
- II Scherzo/Allegro

Carmen Ouellette, piano
Mark van Manen, violin
Brianne Archer, viola
Jeff Faragher, cello

Johannes Brahms
(1833-1897)

Sonata for Violin and Piano in G Minor (1917)

- Allegro vivo**
Intermède: Fantastique et léger
Finale: Très animé

David Colwell, violin
Francis Yang, piano

Claude Debussy
(1862-1918)

Quintet for Two Trumpets, Horn, Trombone, and Tuba (1960)

- Allegro Vivace**
Chaconne

Chris Hodge, and Neil Barton, trumpets
Paul Flowers, horn
Megan Hodge, trombone
Rod MacGillivray, bass trombone

Malcolm Arnold
(b. 1921)

Convocation Hall, Arts Building

Department of Music
University of Alberta



In Concert

Student Chamber Music Ensembles

Wednesday, December 1, 1999 at 5:00 pm

Trio in C Minor, Op. 1 No. 3 (1793/94)

1. Allegro con brio
3. Menuetto

Ludwig van Beethoven
(1770-1827)

Maya Rathnavalu, violin
Sara-Beth Steed, cello
Adam Johnson, piano

Brazilian Reflections

Caçador (1966)

Para Ninhar

Azulão

Caboclo Brasil (1966)

Laurindo Almeida
(1917-1995)
Paurillo Barroso
(1885-1968)
Jayme Ovalle
(1894-1955)
Laurindo Almeida
(1917-1995)

Rachelle Melchin, soprano
Kevin Marsh, guitar

I Hate Music (1943)

A Cycle of Five Kid Songs for Soprano

- I. my mother says
- II. jupiter
- III. i hate music...
- IV. a big indian
- V. i just found out...

Leonard Bernstein
(1918-1990)

Naomi Schmold, soprano
Hoon Young Lee, piano

Sonata, Op.19 (1939)

1. With vigor
2. With tranquility
3. With gaiety

Paul Creston
(1906-1985)

Laurel Sadownik, alto saxophone
Mikolaj Warszynski, piano

Trio in E Minor, Op. 67 (1944)

Largo
Allegretto

Dmitri Shostakovich
(1906-1975)

Carolina Frederico-Giesbrecht, violin
Sarabeth Steed, cello
Leanne Regehr, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta



In Concert

Student Chamber Music Ensembles

Wednesday, December 1, 1999 at 8:00 pm

Trio in G Minor, Op. 63 (1819)
Allegro moderato
Scherzo

Carl Maria von Weber
(1786-1826)

Lindsay Griffin, flute
Sarabeth Steed, cello
Emily Ko, piano

Three Spanish Folk Songs
a) Brincan y bailan
b) Ines
c) El vito
L'Evasion

Arr. Carlos Bonell

Astor Piazzolla
(1911-1992)
Arr. Gianluca Tremendo

Micheal Lyngstad, Guitar
Kevin Marsh, Guitar
Trevor Sanders, Guitar

Trio IV, Op.11 in B Flat for Clarinet, Cello and Piano (1797)
1. Adagio
2. Allegretto

Ludwig van Beethoven
(1770-1827)

Darren Sahl, clarinet
Sarabeth Steed, violoncello
Joel Harder, piano

The Turning (1988)
1. Thaw
2. Inclination (we still have not found them)

Katherine Ann Murdock

Gillian Brinston, mezzo-soprano
Jeff Anderson, alto saxophone
April Ramsay, piano

Duo for Violin and Cello ,Op. 7 (1914)
1. Allegro serio, non troppo

Zoltan Kodaly
(1882-1967)

Sarabeth Steed, cello
Monica Stabel, violin

Convocation Hall, Arts Building

Department of Music
University of Alberta





Music At Noon

Convocation Hall Student Recital Series

Monday, December 6, 1999 at 12:10 pm

Lohengrin: Gathering of the Armies (1850)

Richard Wagner
(1813-1883)

Londonderry Air

arr. Jay Friedman
Traditional
arr. John Iveson

Megan Hodge, trombone

Fugue in G Minor, "The Little", BWV 578 (ca. 1707)

Johann Sebastian Bach
(1685-1750)

The University of Alberta Large Brass Ensemble

Chris Taylor, conductor

Chris Hodge, Neil Barton, Leila Flowers and Jamie Burns, trumpet

Paul Flowers and Marino Coco, horn

Megan Hodge, Alden Lowrey, Curtis Farley,

Ted Huck, and Rod MacGillivray, trombone

Curtis Farley, baritone

Justin Litun and Monica Slobojean, tuba

Tyrn Armstrong, tympani

Mein junges Leben hat ein End'
(early 17th century)

Jan Pieterszoon Sweelinck
(1562-1621)

Ondrea Fehr, organ

Sonata in A Minor for Oboe and Piano (1728-29)

Georg Phillip Telemann
(1681-1767)

1. Siciliana - Andante

2. Spirituoso

Judith Fulcher, oboe

Cindy Connah, piano

Sonata in A Minor for Oboe and Piano, Op. 1, No.6 (ca. 1722)

George Frideric Handel
(1685-1759)

1. Larghetto

2. Allegro

Heather Davis, oboe

Megan Miller, piano

Selections from the Divine Liturgy of St. John Chrysostom
(17th century)

Anonymous

Heruvymy Ukrainian Female Quartet

Melanie Hladunewich, Andrea Leader, Patty Tachynski, Kathy Tachynski



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March 20, 2000

Music at Noon, Convocation Hall

April 3, 2000

Music at Noon, Convocation Hall

In Recital

Tracy Fehr, soprano

assisted by

Leanne Regehr, piano

Saturday, December 18, 1999 at 8:00 pm

**Lendrum Mennonite Brethren Church
Edmonton**



**Department of Music
University of Alberta**

Program

Over the Rim of the Moon - song cycle (1919)

The Ships of Arcady
Beloved
A Blackbird Singing
Nocturne

Michael Head
(1900-1976)

Messiah (1742)

He shall feed his flock
Come unto me
How beautiful are the feet

George Frideric Handel
(1685-1759)

Christmas Oratorio, BWV 248 (1734-35)

Flößt, mein Heiland

Johann Sebastian Bach
(1685-1750)

Intermission

O, Holy Night (19th century)

Adolphe Charles Adam
(1803-1856)

Mary Had A Baby
Go Tell It On the Mountain

(traditional spiritual)
(traditional spiritual)

O wie selig seid ihr doch
O Jesulein süß, o Jesulein mild

Johann Sebastian Bach

The Coventry Carol

(16th century traditional carol)

The Virgin's Slumber Song (1912)

translated by E. Teschemacher from Maria Wiegenlied

Max Reger
(1873-1916)

Guest Artists:

Martha Hubert, organ

Sheri Buhler, piano

Jessi Fehr, Hannah Buhler and Carli McKinnon, vocals

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Fehr.

Ms Fehr is a recipient of a Beryl Barns Memorial Award (Undergraduate), The Leeder Memorial Scholarship in Voice, and The Richard Eaton Singers Scholarship in Voice, and wishes to express her appreciation for these awards.

Translation

Flößt, mein Heiland (Flow My Heart)

My Saviour, does Thy Name instil the tiniest grain
of that fierce terror even? (of death)
No, Thou Thyself say'st no! (No!)
Shall I then fear death?
No, Thy sweet Word is there!
Or shall I rejoice?
Yes, my Saviour, Thou sayest Thyself, yes! (Yes!)

O wie selig seid ihr doch (O, how blessed are you, faithful ones)

O, how blessed are you, faithful ones,
You who through death, to God have come.
You have passed over all pain and suffering,
Which holds us still in its grip.
come, O Christ, come release us;
Make us free and lead us soon from here.
By you, O Son, is for the believer, joy and happiness.
Translated by Professor Harold Wiens

O Jesulein süß, o Jesulein mild (O Jesus sweet, O Jesus mild)

O Jesus sweet, O Jesus mild,
The Father's will you have fulfilled.
You have come from the heavens
to become like us poor people.
O Jesus sweet, O Jesus mild,
The Father's wrath you have made still.
You have paid for all our debts,
Creating for us, the Father's good will.
Translated by Professor Harold Wiens

Upcoming Events:

January

17 Monday, 12:10 pm

Music At Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission.

18 Tuesday, 8:00 pm

New Music Concert

A program of recent works by student composers at the University of Alberta. Free admission.

19 Wednesday, 8:00 pm

Visiting Artist Recital

Kovalis Duo

Pianist **Roger Admiral**

and Montreal percussionist

Philip Hornsey. Program will include works by Stockhausen, Oesterle, Lee, and Pagh-Paan.

23 Sunday, 3:00 pm

Master of Music Recital

Melanie Hladunewich, choral conducting

Free admission.

24 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring organists **Tammy-Jo Mortensen** and **Monica Rist**. Free admission

28 Friday, 8:00 pm

Music at Convocation Hall Series

featuring pianist **Janet Scott Hoyt**

with guest soprano **Judith Richardson**.

Program will include works by Mozart, Schumann, Poulenc and Barber.

30 Sunday, 8:00 pm

Visiting Artist Recital featuring pianist **Arthur Rowe**.

31 Monday, 7:00 pm

Piano Masterclass

with Visiting Artist **Arthur Rowe**. Free admission.

February

4 Friday, 8:00 pm

Master of Music Recital

Simone Bauer, piano

Program will include works by Debussy and Barber. Free admission

5 Saturday, 3:00 pm

Master of Music Recital

Robert Azsmies, composition

Featuring his works. Free admission.

6 Sunday, 8:00 pm

Master of Music Recital

Georgina Williams, piano

Free admission.

7 Monday, 12:10 pm

Music At Noon, Convocation Hall Student Recital Series featuring students from the Department of Music. Free admission.

10 Thursday, 8:00 pm

Opera Scenes

Kim Mattice-Wanat, Director

11 Friday, 8:00 pm

The University of Alberta Symphonic Wind Ensemble Concert. **Fordyce Pier, Director**

12 Saturday, 6:30 pm

The University of Alberta

Academy Strings Valentine's Day Ball, Faculty

Club, University of Alberta. The Academy Strings

will play waltzes and polkas. Operatic serenades

during dessert. For further information, please contact Laura Grantham-Crosley at 487-6875.

13 Sunday, 8:00 pm

Faculty Recital

Janet Scott Hoyt, piano

with guest **Jessica Linnebach, violin**.

Barber. Program will include works by Bach, Vitali, Fauré, and Sarasate.



Unless otherwise indicated

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Department of Music
University of Alberta

In Recital

Christopher Hodge, Trumpet

with

Judy Loewen, piano

Tuesday, January 11, 2000
at 8:00 pm

Concerto in D for Trumpet, Strings and Continuo, TWV 51:D Georg Philipp Telemann
Adagio (1681-1767)

Allegro

Grave

Allegro

Cavatina, "Largo al factotum della città" Gioacchino Rossini
from *Il Barbiere di Siviglia* (1816) (1792-1868)

Slavische Fantasie (1899) Carl Höhne
(19th century)

INTERMISSION

Times for Solo Trumpet, op. 39 (1971) Frank Campo
Good Times (alla marcia) (1927-)
Hard Times (Interrupted Blues)
Time to Go

brap for solo trumpet (1999) Andriy Talpash
(1974-)

Sonatine pour Trompette et Piano (1957) Jeanine Rueff
Allegro risoluto (1922-)
Andante sostenuto
Presto

*This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music Degree for Mr. Hodge.*



Arts Building, University of Alberta



Music At Noon Convocation Hall Student Recital Series

Monday, January 17, 2000 at 12:10 pm

Intermezzo in A-Flat Major (1943)

Francis Poulenc
(1899-1963)

Jina Kim, piano

Sonata in E-Flat Minor, Op. 26 (1949)

Samuel Barber
(1910-1981)

Allegro energico

Allegro vivace e leggiero

Adagio mesto

Allegro con spirito - Fuga

Simone Bauer, piano



Convocation
Hall

Arts Building, University of Alberta

Upcoming Noon-Hour Recitals

Unless otherwise indicated: admission is free, Convocation Hall, Arts Building

Noon-Hour Organ Recital series will feature visiting artists, University of Alberta alumni organists, organists closely associated with the University of Alberta and students, **Mondays at 12:00 noon**

January 24, 2000

Tammy-Jo Mortensen, BMus (1994),
University of Alberta, MMus (1997), McGill
University; **Monica Rist**, MMus (1988),
University of Alberta

February 14, 2000

Belinda Chiang, DMus (1999),
University of Alberta

March 13, 2000

with students from
The King's University College

April 10, 2000

Ondrea Fehr, BMus student (3rd year),
University of Alberta

Music at Noon, **Convocation Hall Student Recital Series** will feature students in the Department of Music, **Mondays at 12:10 pm**.

February 7, 2000

March 20, 2000

March 6, 2000

April 3, 2000

In Recital

Megan Hodge, trombone

assisted by

Judy Loewen, piano

Tuesday, January 25, 2000 at 8:00 pm

Concertino for Trombone

and String Orchestra, Op. 45, No. 7

Preludium: Allegro pomposo

Aria: Andante sostenuto

Finale: Allegro giacoso

Lars-Erik Larsson

(1908-1987)

Sonatina for Trombone and Piano (1954)

Allegro

Andante molto sostenuto

Allegro vivace

Kazimierz Serocki

(1922-1981)

Intermission

Ballade for Trombone and Orchestra, Op. 62

Eugène Bozza

(1905-1991)

Quintet, Op.73 (1963)

Allegro vivace

Chaconne

Con brio

Malcolm Arnold

(b. 1921)

With guests

U of A Brass Quintet

Chris Hodge, trumpet

Neil Barton, trumpet

Paul Flowers, french horn

Megan Hodge, trombone

Rod MacGillivray, bass trombone

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hodge.

Ms Hodge is a recipient of a Beryl Barns Memorial Awards (Undergraduate) and a Symphony Women's Educational Assistance Fund.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Paul Flowers, Horn

Saturday, January 29, 2000 at 5:00 pm

Concerto No. 1 in D Major (1762)

Allegro

Adagio

Allegro

Joseph Haydn
(1732-1809)

Keith Molberg, Conductor

Oboe

Shelly Foster

Adam Garvin

Violin I

Sheldon Person*

Maya Rathnavalu

Grant Sigurdson

Hannah Cheung

Violin II

Monica Stabel

Kenneth Heise

Kristin Dahle

Viola

Brianne Archer

Diane Leung

Emma Hooper

Cello

Jeff Faragher

Bass

Toshca Turner

Fantasy for Horn (1965-7)

Malcolm Arnold
(b.1921)

Intermission

Trio in E-Flat Major (1865)

Andante

Scherzo, Allegro

Adagio mesto

Finale, Allegro con brio

Johannes Brahms
(1833-1865)

with guests

Keith Molberg, piano
Maya Rathnavalu, Violin

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Flowers.

There will be a reception to follow in the Arts Lounge.

*Concert Master

Convocation Hall, Arts Building



Department of Music
University of Alberta



Music At Noon Convocation Hall Student Recital Series

Monday, February 7, 2000 at 12:10 pm

Sonata in C Major Op. 2, No. 3 (1795)
1: Allegro con brio

Ludwig van Beethoven
(1770-1827)

Mikolaj Warszynski, piano

Berceuse in D-Flat Major, Op. 57 (1843-44)

Frédéric Chopin
(1810-1849)

April Ramsay, piano

Beau soir (1889)

Claude Debussy
(1862-1918)

Auch mit gedampften, from Cantata No. 26 (1724)

Johann Sebastian Bach
(1685-1750)

Gypsy Songs: A Cycle of Seven Songs (1878)
1: My Song of Love

Antonín Dvořák
(1841-1904)

Megan Hall, soprano

Gina Williams, piano



Convocation
Hall

Arts Building, University of Alberta

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February 14, 2000

Belinda Chiang, DMus (1999),
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University of Alberta

March 13, 2000

with **students from**
The King's University College

Music at Noon, **Convocation Hall Student Recital Series** will feature students in the Department of Music, **Mondays at 12:10 pm.**

March 6, 2000

March 20, 2000

April 3, 2000



Symphonic Wind Ensemble

Fordyce Pier, Director

Chris Hodge, trumpet soloist

with guests

The Royal Canadian Artillery Band

Captain Heather Davis, Music Director

and Commanding Officer

Friday, February 11, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



Program

Chorale and Alleluia (1964)

Howard Hanson
(1896-1981)

Concerto for Trumpet (1949)

Aleksander Arutiunian
(b 1920)
arr. G. Duker

Chris Hodge, trumpet

When I Close My Eyes, I See Dancers (1992)

Timothy Mahr

The Red Pony (1948)

(Film Suite for Band)

Aaron Copland

(1900–2000)

Dream March; Circus Music

Walk to the Bunkhouse

Grandfather's Story

Happy Ending

INTERMISSION

The Royal Canadian Artillery Band

Captain Heather Davis,

Music Director and Commanding Officer

University of Alberta Symphonic Wind Ensemble, 1999-2000
Fordyce Pier, Director

Flute

Lindsay Griffin*
Briana Strachan (Pic)
Melissa Ratcliff (Pic)
Sarah Bouthillier

Oboe

Shelly Foster *(English Horn)
Adam Garvin
Krista Dyck

Clarinet

Darren Sahl*
Mark Bass
Angela Visscher (E-Flat Clarinet)
Karen Taylor
Sandra Rosko
Heidi Piepgrass
Corinna Sundquist

Bass Clarinet

Michelle Carey

Bassoon

Ondrej Golias (Contra-Bassoon)*
Joanne Carson

Alto Saxophone

Laurel Sadownik*
Scott Campbell (D)

Tenor Saxophone

Chris Covlin

Baritone Saxophone

Erin Rogers

Horn

Paul Flowers*
Marino Coco
Tullia Dymarz

Cornet

Chris Hodge*
Neil Barton
Leila Flowers
Sherri Twarog (D)

Trumpet

Jamie Burns*
John Dymianiw

Trombone

Megan Hodge*
Alden Lowrey
Curtis Farley

Bass Trombone

Ted Huck

Euphonium

Rod MacGillivray*

Tuba

Justin Litun*

Percussion

Nicholas Jacques
Tyrn Armstrong
Ruston Vuori
Peter Leoni
Cort Laslop

Piano

Michelle Santiago

String Bass

Matthew Stepney

* principal

(D) audience development committee

*faculty

Upcoming Events:

February

12 Saturday, 2:00 pm

Faculty Recital

Allison Storochochuk, clarinet

Roger Admiral, piano

with Patti Vander Sloot, violin

Program will include works by

Stravinsky, Berg,

Khachaturian, Webern, and Bartók

12 Saturday, 6:30 pm

The University of Alberta

Academy Strings Valentine's Day

Ball, Faculty Club, University of

Alberta. The Academy Strings will

play waltzes and polkas. Operatic

serenades during dessert. For further

information, please contact Laura

Grantham-Crosley at 487-6875.

13 Sunday, 8:00 pm

Faculty Recital

Janet Scott Hoyt, piano

with guest **Jessica Linnebach, violin.**

Program will include works by Bach,

Vitali, Fauré, and Sarasate.

14 Monday, 12:00 pm

Noon-Hour Organ Recital featuring

organist Belinda Chiang

Program will include works by JSBach,

Handel and Widor. Free admission.

19 Saturday, 8:00 pm

Visiting Artist Recital

with pianist **Martin Kasík.**

Program will include works by Chopin,

JS Bach, Schumann and Martinu. Co-

sponsored by Czechoslovak Society of

Arts and Sciences of Alberta, The

Polish Cultural Society of Edmonton,

and The Canadian Centre for Austrian

and Central European Studies

23 Wednesday, 5:00 pm

Brass Masterclass

with visiting artist **Hervé Joulain,**

internationally renowned virtuoso from

France

26 Saturday, 8:00 pm

Visiting Artist Recital

featuring **Boris Kipnis, violin**

assisted by **Boris Konovalov, piano**

and **Tanya Prochazka, cello**

Program will include works by Mozart,

Beethoven, Prokofiev, Debussy and

Silvestrov



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

David Colwell *violin*

Francis Yang *piano*

Ayako Tsuruta *piano*

Sunday, February 20, 2000
8:00 pm

Convocation Hall



Department of Music
University of Alberta

Program

Partita No. 2 in D minor, BWV 1004

Chaconne

J.S. Bach

(1685-1750)

Sonata for Piano and Violin No. 3,

Opus 108, in D minor

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms

(1833-1897)

Intermission

Sonata for Piano and Violin

in G minor

Allegro vivo

Fantasque et léger

Très animé

Claude Debussy

(1862-1918)

Piano: Francis Yang

Caprice Viennois

Fritz Kreisler

(1875-1962)

Romanza Andaluza

Pablo de Sarasate

(1844-1908)

La Ronde des lutins

Antonio Bazzini

(1818-1897)

Piano: Ayako Tsuruta

Reception to follow in Arts Lounge

David Colwell

Since his solo debut with the Edmonton Symphony Orchestra in 1995, David Colwell has performed in Canada and Europe, at the Banff Festival for the Arts, the Music Bridge in Calgary, the Senior Academy of Mount Royal College, the Opening Ceremonies of the World Arctic Games and the *Internationale Sommerakademie Mozarteum* in Salzburg. As a winner of the Johann Strauss Foundation Scholarship in both 1998 and 1999, David was afforded the opportunity to study at the Mozarteum with Igor Oistrakh, Michael Frischenschlager, Jean-Jacques Kantarow and Igor Ozim. In 1998, as a winner of the University of Alberta Concerto Competition, he appeared as guest soloist with the University Symphony Orchestra. In 1999, he appeared with the Edmonton Symphony Orchestra in its *Symphony Under the Sky Festival* under conductor David Hoyt. In March of this year, he will join members of the University of Alberta's music faculty in a performance of *Piano Quintet in F Minor* by Brahms as part of the *Music at Convocation Hall* series.

David's violin teachers have included Dr. Elfreda Gleam, William van der Sloot, Ranald Shean and Edmond Agopian. Currently, as a third-year Bachelor of Music student at the University of Alberta, he is a student of Dr. Martin Riseley. He has been concertmaster of the University Symphony Orchestra under conductor Dr. Malcolm Forsyth, Academy Strings under conductors Dr. Martin Riseley and Tanya Prochazka, and the Edmonton Senior Youth Orchestra under conductor Michael Massey. As a member of the Praetorius String Quartet, he is also an active chamber musician.



Francis Yang

Francis Yang, who was born and raised in Vancouver, studied at the University of Michigan where he earned a Bachelor of Music degree, and at the University of Kansas where he was awarded the degree Master of Music. His teachers have included Robert Rogers, Richard Angeletti and Sequeira Costa. Mr. Yang was a semi-finalist in the Eckhardt-Gramatté National Competition as well as a winner at the Canadian Music Competition and the Music Teachers' National Association Competition. He received honourable mention at the Young Keyboard Artists' Association International Piano Competition in Kansas. He has also appeared in such festivals as the Gulbenkian International Music Festival in Portugal, the March International Music Days Festival in Bulgaria and the Orford Music Festival in Quebec. Currently, Mr. Yang is a doctoral candidate at the University of Alberta where he is a student and teaching assistant of Stéphane Lemelin.

Ayako Tsuruta

An accomplished pianist in both chamber and solo repertoire, Ayako Tsuruta has performed with numerous American orchestras, including the Juilliard Symphony Orchestra, Eastern Connecticut Orchestra, Wallingford Symphony Orchestra and Connecticut Chamber Orchestra. She has given solo recitals in North American centres such as New York, New Haven, Banff and Edmonton. Ms. Tsuruta has also appeared in such festivals as Figueira da Foz in Portugal, Academia Musical Chiaiana in Italy, Ravinia Festival in Illinois, Banff Festival of the Arts and the Aspen Music Festival in Colorado.

Born in Fukuoka, Japan, Ms. Tsuruta began her piano studies with Hiroko Ogura in Nara. Moving to the United States in 1980, she studied with Leena K. Crothers, and later with Josef Raieff at the Juilliard School of Music where she received a Bachelor of Music degree. Subsequently, she studied at Yale School of Music with Claude Frank where she earned a Master of Music degree and an Artist Diploma. Currently, she is a doctoral candidate at the University of Alberta where she is a sessional piano instructor in the Department of Music. Ms. Tsuruta was a teaching assistant of the late Professor Marek Jablonski.

Visiting Artist
Jeremy S Brown, saxophone
assisted by
Jennifer Snow, piano

Co-sponsored by Yamaha Canada and
St. John's Music Ltd.

Tuesday, February 22, 2000
at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Program selected from the following:

Fuzzy Bird Sonata (1991)

1. Run, bird

2. Sing, bird

3. Fly, bird

Takashi Yoshimatsu

(b. 1953)

Hot-Sonate, Op. 70 (1930)

Ervin Schulhoff

(1894-1942)

Maï (1975)

Ryo Noda

(b. 1948)

Sonate

I Allegro

II Lento

III Allegro moderato

Edison Denisov

(1929-1996)

Sonata (1999)

Gunther Schuller

(b. 1925)

Scaramouche (1937)

I Vif

II Modéré

III Brazileira

Darius Milhaud

(1892-1974)

There will be a 15 minute intermission.

Jeremy S Brown is associate professor of music education at the University of Calgary where he is chairman of the music education division, instructor of saxophone, conducts the Symphonic Band, and teaches courses in music education. In 1999 he was awarded the University of Calgary Student's Union "Teaching Excellence Award." He earned the Doctor of Musical Arts degree from The Ohio State University, Columbus, Ohio where he studied principally with James Hill and Craig Kirchhoff in saxophone and conducting.

Before coming to Alberta in 1982, he attended the Eastman School of Music where studied saxophone with Ramon Ricker and received a Master of Music degree as a woodwind specialist and the rarely conferred Performer's Certificate in Saxophone. His undergraduate training was in woodwinds and music education at Washington State University where he studied with Randall Spicer, Robert Miller and Frances Risdon. He also studied at the University of Southern California. Widely recognized for his interest in music education, Dr Brown frequently appears as a conductor, clinician and adjudicator throughout North America, and he is a "Yamaha Performing Artist." He has recorded with Jennifer Snow for the Canadian Broadcasting Corporation numerous times and as a duo they have performed at the Canadian University Music Society Conference in Montreal (1995) and Ottawa (1998).

Upcoming Events:

February

23 Wednesday, 5:00 pm

Brass Masterclass

with visiting artist **Hervé Joulain**,
internationally renowned virtuoso from
France

26 Saturday, 8:00 pm

Visiting Artist Recital

featuring **Boris Kipnis**, violin

assisted by **Boris Kononov**, piano

and **Tanya Prochazka**, cello

Program will include works by Mozart,
Beethoven, Prokofiev

March

3 Friday, 8:00 pm

**Nicholas Arthur Kilburn Memorial
Concert** featuring

Edith Wiens, soprano

Program will include works by
Schubert, Brahms, Willan, Copland,
and Mussorgsky

4 Saturday, 9:30 am

Voice Masterclass

with Visiting Artist

Edith Wiens, soprano

Free admission

4 Saturday,

6:00 pm Cocktails,

6:30 pm Dinner

University of Alberta Concert Choir

Fundraising Dinner and

Evening of "Lands of Song"

The Westin Edmonton - Ballroom,

10135-100 Street

Admission: \$36/person

For information,

please call 492-2384

4 Saturday, 8:00 pm

Visiting Artist Recital

Jacques Després, piano

Program will include works by
Beethoven, Silver, Schumann

5 Sunday, 1:00 pm

Piano Masterclass

with Visiting Artist **Jacques Després**

Free admission

6 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the Department of Music

Free admission

6 Monday, 8:00 pm

The GMCC and U of A

Jazz Bands Concert

Raymond Baril and Tom Dust,
Directors

Salute to the Bands - a tribute to the
great swing bands of the 1930s and
1940s featuring music of Dorsey,
Ellington, Goodman, Shaw, and many
more

10 Friday, 8:00 pm

Music at Convocation Hall Series

featuring Johannes Brahms complete
chamber music for piano and strings

Stéphane Lemelin, piano

Martin Riseley and

David Colwell, violin

Aaron Au, viola

Tanya Prochazka, violoncello

12 Sunday, 8:00 pm

The University of Alberta

Academy Strings Concert

Tanya Prochazka, Conductor

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

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our schedule).



Hymn 586

Postlude:

A Joyful Song

Violet Archer

Warren Alois Mack, organ

Tammy-Jo Mortenson, synthesizer

Letters of condolence to the Archer family
may be sent to:-

Unit 601, 30 Charlevoix Street
Vanier, Ontario K1L 8K5
c/o Mrs Norma McCord

Service of Memory and Thanksgiving
for the life of

Violet Archer
1913 – 2000

Knox Metropolitan United Church
Edmonton, Alberta

Saturday 26 February 2000
10:00 am

Order of Service

f Approach (unison):

ht eternal,
whose love and power the world took shape
d we were born, and our lives are lived,
d we die;

ant us now the silence of the heart
which we can recall that we are never separated
m the love which created us
r from the love that surrounds our loss.
ing us now into your presence,
d let us be strengthened there. Amen.

Remembrances:

Dr Alexandra Munn
(read by Dr Thomas Rolston)
Mr James Whittle

Hymn 235

Scripture: selected readings

Anthem: Come Holy Ghost our souls inspire
(based on Hymn 200)

Visiting Artist

Boris Kipnis, violin

assisted by

Boris Konovalov, piano

Tanya Prochazka, cello

**Saturday, February 26, 2000
at 8:00 pm**



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Sonata in G Major for Violin
and Piano, KV 379 (1781)

Wolfgang Amadeus Mozart
(1756-1791)

Adagio

Allegro

Andantino cantabile

Boris Kipnis, violin
Boris Konovalov, piano

Trio IV in E-Flat Major for Piano,
Violin and Cello, Op. 70, No. 2 (1808)
"Der Gräfin Marie Erdody gewidmet"

Ludwig Van Beethoven
(1770-1827)

Poco sostenuto

Allegretto

Allegretto ma non troppo

Finale, Allegro

Boris Kipnis, violin
Tanya Prochazka, cello
Boris Konovalov, piano

Intermission

Sonata for Violin Solo, Op.115 (1947)

Sergei Prokofiev
(1891-1953)

Moderato

Andante dolce

Con brio

Boris Kipnis , violin

Sonata in G Minor for Violin and Piano (1916)

Claude Debussy
(1862-1918)

Allegro vivo

Intermedio fantastique et léger

Finale

Boris Kipnis, violin
Boris Konovalov, piano

Sonata for Violin and Piano (1990) "Post Scriptum"

Valentin Silvestrov
(b. 1937)

Largo allegro

Andantino

Allegro vivace

Boris Kipnis, violin
Boris Konovalov, piano

Russian-born violinist, **Boris Kipnis**, is known to Edmonton violinists from the 1993/94 when he taught at Alberta College, and from the numerous performances and radio broadcasts during that time. He is currently teaching at the Rimsky-Korsakov College, which is attached to the St. Petersburg Conservatory in St. Petersburg, Russia. He is also the Concertmaster and soloist with the St. Petersburg Conservatory Musical Theatre Orchestra. During the past year he has given a solo recital in St. Petersburg's Philharmonic Hall, performed the Konchakov Concerto with the Karelia Symphony in Petrozavodsk, Karelia, and performed a solo recital in Helsinki, Finland.

A graduate of the Leningrad State Conservatory, Mr. Kipnis pursued studies at the Special Music School attached to the Leningrad Conservatory, under Professor B.A. Sergeev. During his studies at Leningrad State Conservatory he studied with Professors Fisher and Fidler. In his student days he was the Concertmaster and soloist with the Leningrad State Conservatory Student Orchestra. Following graduation he joined the Leningrad Philharmonia State Symphony Orchestra, with whom he toured Germany and Italy. From 1983-1988 he was the soloist for the Karelia State Philharmonia Society, giving solo recitals and acting as soloist with the Karelia Philharmonia Orchestra and touring throughout the USSR and Finland. He has been the Concertmaster and soloist with the Volgograd Symphony Orchestra and with the St. Petersburg Chamber Orchestra "Mozarteum". Mr. Kipnis was in Edmonton from 1993-94 where he taught at Alberta College. Following his time in Canada he toured Spain with the Chamber Orchestra of St. Petersburg, toured Germany with the Chamber Orchestra "Mozarteum", and has performed trio recitals with pianist A. Sandler and cellist Tanya Prochazka. An active soloist and orchestral player, Mr. Kipnis has been featured on numerous television and radio broadcasts in various parts of the world.

Boris Konovalov is a most welcome addition to the musical community of Edmonton. Since his arrival in Edmonton a year ago, he has performed numerous solo recitals here as well as in Israel and Korea. He has established a teaching studio at Alberta College. Dr. Konovalov's career has taken him throughout the world. In 1978 he won the First Prize at the All-Russia Piano Competition. After graduating from the Novosibirsk Conservatory he pursued his Doctoral studies at the Moscow Conservatory. This led to many solo performances in Russia, Israel, England, Japan, Korea, Cyprus and now Canada. Dr. Konovalov includes in his extensive solo piano repertoire all 32 Beethoven Sonatas and numerous Concertos for Piano and Orchestra. Last year Boris adjudicated for the Canadian Music Competition throughout Canada.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher. Born in Melbourne, Australia, her music has taken her throughout the world including the rapids of the Colorado River with her cello. She pursued her studies at the Paris Conservatoire with Andre Navarra, and in Bloomington, Indiana with Janos Starker.

She gathered a number of prizes at prestigious competitions: at the Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, and the Suggia Prize in London. Her early professional

activities took her to Vienna, Austria, where, as cellist of Ensemble I, she performed throughout Europe, the Middle East, South East Asia, and Australia. Her next port of call was London, England, where she became very active throughout Britain as soloist, chamber musician, and freelance player. She performed regularly for the BBC in recitals and chamber music concerts. Tanya also taught at the Royal Academy of Music, and the Guildhall School of Music.

Since her arrival with her family in Edmonton, Canada, in 1986 Tanya has become one of Canada's leading cellists, performing widely as soloist and chamber musician, and broadcasting frequently on CBC radio. Tanya is also highly regarded as a cello teacher and pedagogue. Since 1987, she taught at the University of Alberta and at Alberta College, and in July 1998, Tanya was appointed Assistant Professor of Strings at the University of Alberta. In addition to her activities in Canada, Tanya continues her international performing and teaching career, most recently in Germany, Russia and Australia.

Tanya Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her most recent CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" for ATMA has received wide critical acclaim, as has the CD "Landsmal" for ARKTOS, of music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz.

Strings

Visiting Artists Recital and Masterclasses

February

29 Tuesday, 9:00 am

Violin Masterclass

with Visiting Artist **Boris Kipnis**

Fine Arts Building 1-29

Masterclasses: \$10/auditor

March

15 Wednesday, 2:00 pm

Viola Masterclass

with Visiting Artist **Rivka Golani**

Fine Arts Building 3-46

Masterclasses: \$10/auditor

March

18 & 19 Sat. & Sun., 10:00 am

Cello Masterclasses

with Visiting Artist **Irene Sharp**

Admission at the door: TBA

Fine Arts Building 1-29

18 Saturday, 8:00 pm

Duo-Cello Recital featuring

Visiting Artist **Irene Sharp** with **Tanya Prochazka** and **UACelli**

Convocation Hall, Arts Building

Admission: \$10/adult,

\$5/student/senior



For more information, call 492-9410. **Please note:** All concerts and events are subject to change without notice. or contact the Department of Music, Fine Arts Fine Arts Building 3-82. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Neil Barton, Trumpet

with

Judy Loewen, piano

Tuesday, February 29, 2000

at 5:00 pm

Rose Variations (1955)

Introduction: "The Garden Gate"
Theme: "Carolina (wild) rose"
Variation I: "Dorothy Perkins (rambler) rose"
Variation II: "Fran Karl Druschki (white) rose"
Variation III: "Cinnamon Rose (with humming birds)"
Variation IV: "American Beauty (red) rose"

Robert Russell Bennett
(1894-1981)

Meditation (ca. 1880)

Calixa Lavallée
(1842-1891)

Concerto in D for Trumpet [Roger 188:6]

Allegro
Adagio-Presto-Adagio
Allegro

Giuseppe Torelli
(1658-1709)

INTERMISSION

Légende (1906)

Georges Enesco
(1881-1955)

Sonata for Trumpet and Piano (1956)

With strength and vigor
Rather slowly and with freedom
Moderately fast, with energy

Kent Kennan
(1913-)

*This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music Degree for Mr. Barton.*

Convocation Hall, Arts Building

Department of Music
University of Alberta



In Recital

Briana Strachan, flute

assisted by

Judy Loewen, piano

Sunday, March 5, 2000 at 8:00 pm

Sonata No. 1 in B Minor, BWV 1030 (c.1730)

Andante

Largo e dolce

Presto-Allegro

Johann Sebastian Bach
(1685-1750)

Six Preludes: Studies on East Asian Pipes for Solo Piccolo (c.1982)

Ti (China)

Taegum (Korea)

Suling (Bali)

Khêne (Laos)

David Loeb
(b. 1939)

Intermission

Image, Op.38 (1939)

For Solo Flute

Eugène Bozza
(1905-1991)

Sonata in A Major (1886)

Allegro ben marcato

Allegro

Recitativo fantasia

Allegretto poco mosso

César Franck
(1822-1890)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Strachan.

Ms Strachan is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Marino Coco, horn

with guests

Judy Loewen, piano

Mark van Manen, violin

Shannon Markovich, voice

Annette Feist, piano

Tuesday, March 7, 2000 at 5:30 pm

Erbarme Dich, Mein Gott

from Matthäus-Passion, BWV 244 (1727)

(Alto voice part arranged by Marino Coco)

Johann Sebastian Bach

(1685-1750)

Arr. Eusebius Mandyczewski

Judy Loewen, piano
Mark van Manen, violin

Sonate pour cor et piano (1954)

1. Allegro

2. Recitativo e arioso

3. Allegretto

Wojciech Kilar

(b. 1932)

Judy Loewen, piano

Intermission

Two pieces for Horn and Piano, Op. 35 (1908)

10. Nocturne

11. Intermezzo

Reinhold Glière

(1875-1956)

Judy Loewen, piano

Auf dem Strom, Op. post. 119, D943 (1828)

Franz Schubert

(1797-1828)

Shannon Markovich, soprano

Annette Feist, piano

Marino is a recipient of Symphony Women's Educational Assistance Fund.

Reception to follow in the Arts Lounge.

Text and Translation

Auf dem Strom

Text by Ludwig Rellstab

Nimm die letzten Abschiedsküsse, und die wehenden, die Grüße,
die ich noch ans Ufer sende, eh'—dein Fuß sich scheidend
wende! Schon wird von des Stromes Wogen rasch der Nachen
fortgezogen, doch den tränendunklen Blick zieht die Sehnsucht
stets zurück! Und so trägt mich denn die Welle fort mit unerflehter
Schnelle. Ach, schon ist die Flur verschwunden, wo ich selig Sie
gefunden! Ewig hin, ihr Wonnetage! Hoffnungsleer verhält die
Klage um das schöne Heimatland, wo ich ihre Liebe fand. Sieh,
wie flieht der Strand vorüber, und wie drängt es mich hinüber,
zieht mit unennbaren Banden, an der Hütte dort zu landen, in der
Laube dort zu weilen; doch des Stromes Wellen eilen weiter ohne
Rast und Ruh, führen mich dem Weltmeer zu. Ach, vor jener
dunklen Wüste, fern von jeder heitern Küste, wo kein Eiland zu
erschauen, o, wie faßt mich zitternd Grauen! Wehmutstränen sanft
zu bringen, kann kein Lied vom Ufer dringen; nur der Sturm weht
kalt dahler durch das graugehob'ne Meer! Kann des Auges sehnd
Schweifen keine Ufer Mehr ergreifen, nun, so schou'—ich zu den
Sternen auf in jenen heil'gen Fernen! Ach, bei ihrem milden
Scheine nannt'—ich sie zuerst die Meine; dort vielleicht, o
tröstend Glück! dort begegn'—ich ihrem Blick, Ach, bei ihrem
milden Scheine nannt'—ich sie zuerst die Meine; dort vielleicht, o
tröstend Glück! dort begegn'—ich ihrem Blick.

On the River

Translation by Martha Gerhart

Take these last farewell kisses and wind-borne greetings
which I send to the shore, before you turn away, departing!
Already my skiff is being quickly carried off by the river's
waves; but longing steadily draws my eyes, dimmed by tears
back to you! And so the tide carries me forth with relentless
speed. Ah, already the meadow where I, blissful, found her, has
disappeared from sight! Forever gone, you days of rapture! My
lament for the beautiful homeland Where I found her love fades
away, carried by hope. See how the shore flies by, and how it
draws me over there; it draws me, through ineffable bonds, to
disembark there at the cottage, to tarry there in the harbour; but
the river's tides hasten, without rest or repose, leading me on to
the open sea. Ah, facing that dark wasteland, far from any
bright shore, where no island is to be seen, oh how I shudder,
gripped by terror! No song can penetrate from the shore to
bring soft tears of sorrow; Only the storm blows, cold, over the
grey high sea! As the roaming of my longing eyes can no longer
reach the shore, so shall I now gaze upward to the stars in the
divine eternity! Ah, beneath their gentle glow I first called her
my own; perhaps there, oh comforting fate, I may see her again,
Ah, beneath their gentle glow I first called her my own; perhaps
there, oh comforting fate, I may see her again.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Adam Garvin, oboe
and
Sarah Bouthillier, flute
with
Judy Loewen, piano

Tuesday, March 7, 2000 at 8:00 pm

Zephyrs (1939)
Two Arabian Dances, Op. 3 (arr. 1983)
I. Andante con moto quasi allegretto
II. Moderato

Adam Garvin, oboe

Bruno Labate
Max Laurischkus
(1876-1929)
arr. Whitney Tustin

Hungarian Pastoral Fantasy (c. 1865)
Molto Andante
Andantino Moderato
Allegro

Sarah Bouthillier, flute

Franz Doppler
(1821-1883)

Toccata (1932)

Sarah Bouthillier, piano

Aram Il'ich Khachaturian
(1903-1978)

Amatarasu: Invention on a Japanese Melody (1956)

Adam Garvin, oboe
Sarah Bouthillier, flute
Judy Loewen, piano

Daniel Ruyneman
(1886-1963)

Intermission

Sonate (1957)
1. Allegretto malincolio
2. Cantilena
3. Presto giocoso

Sarah Bouthillier, flute

Francis Poulenc
(1899-1963)

Konzert für Oboe und Orchester C-dur Hob. VII
Allegro spiritoso
Andante
Rondo

Adam Garvin, solo oboe
and guests:
Michael Massey, conductor

Oboe
Shelly Foster
Krista Dyck

Horn
Paul Flowers
Marino Coco

Trumpet
Neil Barton
Jamie Burns

Violin
Monica Stable, concertmaster
Hannah Cheung
Aaron Hryciw
Tish Prouse
Jeremy Tusz

Viola
Emma Hooper
Diane Leung

Cello
Jeff Faragher

Bass
Tosha Turner

Timpani
Nicholas Jacques

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Shelly Foster, oboe

with
Judy Loewen, piano

Wednesday, March 8, 2000 at 5:00 pm

Oboe Concerto in D Minor (1717)

- I. Andante e spicatto
- II. Adagio
- III. Presto

Alessandro Marcello
(1684-1750)

with guests:

Clive Kriekenbeek, violin I
Aaron Hryciw, violin II
Tish Prouse, viola
Jason Stelck, cello
Said Saied, double bass

Arabesque (1888)

Prelude from *Suite Bergamasque* (1890-1905)

Claude Debussy
(1862-1918)

Concerto per 2 oboi e archi, Op. 9, No. 3 (1722)

- I. Allegro
- II. Adagio
- III. Allegro

Tommaso Albinoni
(1671-1750)

with guest: **Adam Garvin, oboe**

Intermission

Quintetto

- I. Allegro
- II. Larghetto
- III. Rondo

Johann Christian Bach
(1735-1872)

with guests:

Briana Strachan, flute
Darren Sahl, clarinet
Paul Flowers, horn
Ondřej Goliáš, bassoon

Sonata for Oboe (1962)

- I. Elegie
- II. Scherzo
- III. Deploation

Francis Poulenc
(1899-1962)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Foster.

Ms Foster is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Symphony Women's Educational Assistance Fund.



Arts Building
University of Alberta

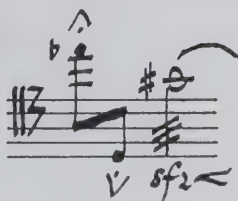


Department of Music
University of Alberta

Sonata Undecima A 3.

6 56

adagio



with

and guests

Joanne Carson, bassoon
Alden Lowrey, trombone
Elsie Hepburn, voice

Wednesday, March 8, 2000
8 pm

Convocation Hall, Old Arts Building
University of Alberta



Department of Music
University of Alberta

Arts Building
University of Alberta

Programme

Giovanni Antonio Bertoli (fl. 1638 ~ 1645)

Sonata prima

from "Compositioni Musicali...Venice, 1645"

Girolamo Frescobaldi (1583 - 1643)

from "Il primo libro delle Canzoni a 1, 2, 3, e 4 voci,
con ogni sorti de Stromenti...Rome, 1628".

Canzona seconda detta la Bernardinia (Canto solo)

Canzona quinta detta la Tromboncina (Basso solo)

Canzona 24 detta la Nobile a due Bassi e Canto

Daniel Georg Speer (1636 - 1707)

Sonata I for 3 bassoons

from "Vierfaches Musicalisches Kleeblatt...Ulm, 1697"

Joanne Carson, bassoon

Alden Lowrey, trombone

Joseph Bodin de Boismortier (1689/91 - 1755/65?)

Sonata op. 50/5 for bassoon and basso continuo

~ Intermission ~

Pavel Blatný (*1931)

Introdukce (Introduction) for bassoon and piano (1993)

Allan Blank (*1925)

Two Ferlinghetti songs for voice and bassoon (1964)

Don't let that horse eat that violin

The pennycandystore beyond the el

Elsie Hepburn, voice

Jiří Teml (*1935)

Teatro piccolo per fagotto e pianoforte (1983)

Atto I. Drammatico. Molto rubato, patetico

Atto II. Recitativo. Moderato

Atto III. Scherzando. Allegro, con umore

Atto IV. Amoroso. Andante, molto rubato

Atto V. Finale. Allegro molto e ritmico

=====

Don't let that horse

eat that violin

cried Chagall's mother

But he

kept right on

painting

And became famous

And kept on painting

The Horse With Violin In Mouth

And when he finally finished it

he jumped up upon the horse

and rode away

waving the violin

And then with a low bow gave it

to the first naked nude he ran across

And there were no strings

attached

=====

The pennycandystore beyond the El
is where I first

fell in love

with unreality

Jellybeans glowed in the semi-gloom
of that september afternoon

A cat upon the counter moved among

the licorice sticks

and tootsie rolls

and Oh Boy Gum

Outside the leaves were falling as they died

A wind had blown away the sun

A girl ran in

Her hair was rainy

Her breasts were breathless in the little room

Outside the leaves were falling

and they cried

Too soon! too soon!

From:

Lawrence Ferlinghetti: A Coney Island Of The Mind,
New York: New Directions, 1958

In Recital

Sheldon Person, violin

with

Keith Molberg, piano

Tuesday, March 14, 2000 at 5:00 pm

Sonata No.8 in G Major for Violin and Piano, Op.30, No.3 (1802)

Allegro assai

Tempo di Minuetto

Allegro vivace

Ludwig van Beethoven
(1770-1827)

Partita No.1 in B Minor for Violin Solo, BWV 1002 (1720)

Allemanda

Double

Corrente

Double

Sarabande

Double

Tempo di Bourree

Double

Johann Sebastian Bach
(1685-1750)

Intermission

Sonata No.3 in D Minor for Violin and Piano, Op. 108 (1886-1888)

Allegro

Adagio

Un poco presto e con sentimento

Presto Agitato

Johannes Brahms
(1833-1897)

Caprice in A Minor (1863)

Henryk Wieniawski
(1835-1880)
arr. Fritz Kreisler

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Person.

Reception to follow.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Brianne Archer, viola

with

Roger Admiral, piano

Sheldon Person, violin

Friday, March 17, 2000 at 5:00 pm

Duo in B, K.424 (1783)

Adagio, allegro

Andante cantabile

Andante grazioso

Wolfgang Amadeus Mozart

(1756-1791)

Sheldon Person, violin

Sonata No.1, S.1001 (1720)

transcribed for viola by Clemens Meyer

Adagio

Fuga

Johann Sebastian Bach

(1685-1750)

Intermission

Der Schwanendreher (1935)

Zwischen Berg und tiefem Tal

Nun laube, Lindlein laube

Variationen: Seid ihr nicht der Schwanendreher

Roger Admiral, piano

Paul Hindemith

(1895-1963)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Archer.

Ms Archer is a recipient of a Beryl Barns Memorial Award (Undergraduate) and the Malcolm Forsyth String Quartet Prize.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Nola Shantz, piano

Friday, March 17, 2000 at 8:00 pm

French Suite No. 4 in E-flat Major, BWV 815 (1708-1712)

Allemande
Courante
Sarabande
Gavotte
Air
Menuet
Gigue

Johann Sebastian Bach
(1685-1750)

Fantasie in F Minor, Op. 49 (1841)

Frédéric Chopin
(1810-1849)

Intermission

Music For Piano (1982)

I. The Enchanted Bells
II. Changes
III. Distant Memories
IV. Once Upon A Time

Alexina Louie
(b. 1949)

Sonata No. 30 in E Major, Op.109 (1820)

I. Vivace ma non troppo/Adagio espressivo
II. Prestissimo
III. Gesangvoll, mit innigster Empfindung
(Andante molto cantabile ed espressivo)

Ludwig van Beethoven
(1770-1827)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Shantz.

Ms Shantz is a recipient of The Mary Stinson Prize in Piano Accompaniment, The Abigail Edith Condell Memorial Scholarship in Music, and a Beryl Barnes Memorial Undergraduate Award. She wishes to express her appreciation for these awards.

There will be a reception in the Arts Lounge following the recital.



Arts Building



Department of Music
University of Alberta

In Recital

Gillian Brinston, mezzo-soprano

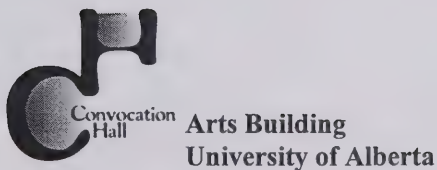
assisted by

April Ramsay, piano

John Brough, harpsichord

Mark Moran, violoncello

Sunday, March 19, 2000 at 5:00 pm



**Department of Music
University of Alberta**

Program

I Attempt From Love's Sickness

Man is for the Woman Made

(The Mock Marriage)

Thy Hand Belinda/When I am Laid in Earth

(Dido and Aeneas)

If Music be the Food of Love

(First Version)

Henry Purcell

(1659-1695)

Zigüenerliedchen I, Op. 79, No. 7

Zigeunerliedchen II, Op. 79, No. 8

Robert Schumann

(1810-1856)

Laudamus Te

(Gloria)

Antonio Vivaldi

(1678-1741)

with guests:

Ebony Chapman, soprano

Ken Heise, violin

Jared Samborski, viola

Paratum Cor Meum Deus

John Blow

(1649-1708)

Jolaine Kerley, soprano

Intermission

Verborgenheit

Der Gärtner

Auf Ein Altes Bild

Hugo Wolf

(1860-1903)

As By the Streams of Babylon

Never Weather-Beaten Sail

Out of My Souls Depth

Thomas Campion

(1567-1620)

V'adoro Pupille

(Giulio Cesare)

Ombra Mai Fù

(Serse)

Và Godendo

(Serse)

George Frideric Handel

(1685-1759)

Ken Heise, violin

Jared Samborski, viola

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Brinston.

Reception to follow in the Arts Lounge.

Translation

Laudamus Te (We Praise Thee)

We praise thee, we bless thee, we worship thee, we glorify thee.

Paratum Cor Meum Deus (O God, My Heart Is Fixed)

O God, my heart is fixed; I will sing and give praise, even with my glory. Awake, psaltery and harp: I myself will awake. I will praise thee, O Lord, among the people: and I will sing praise unto thee among the nations. Who

Zigunerliedchen I (A Little Gypsy Song)

A gypsy lad went for a soldier; but he pocketed his bounty money and bolted, so he must hang tomorrow. They took me out of my cell, they set me on a donkey, they scourged my shoulders till the blood ran on the road. They took me out of my cell, they made me run for my life; quickly I went for my gun and got my shot in first.

Zigunerliedchen II (A Little Gypsy Song)

Every morning, very early,
When the daylight wakens me,
With the water of my eyes,
I then wash my countenance.
Where the mountains rise up high,
Yonder at the sky's far rim,
From the house, the lovely garden,
I was carried off by night.

Auf Ein Altes Bild (An Old Painting)

In a green meadow,
By cool water, reeds and rushes,
Look how the innocent boy
Plays happily upon the Virgin's knee!
And there in the enchanted wood
The tree for the cross is already in leaf!

Verborgenheit (Concealment)

Let, o world, o let me be!
Tempt me not with charitable gifts,
Let this heart, in solitude, feel
Its joy, its pain!
I do not know the cause of this sadness,
it is indefinable pain;
Yet, constantly through my tears I see
The friendly rays of sunshine.

Verborgenheit (Concealment), cont'd.

Often I am barely conscious
When the bright joy breaks
Through the darkness, and the wondrously
Lightens my heart.

Der Gärtner (The Gardener)

On her own little horse
That's as white as snow,
The Fairest Princess
Comes riding along the avenue.
On the road where the horse
Prances so smartly,
The sand which I sprinkled,
Sparkles like gold!
Rose coloured bonnet
Bobbing up and down...
Oh, toss a feather this way!
And should you wish
A flower from me in exchange,
Take a thousand for one...
Take them all for just one!

V'adoro Pupille (I Adore Your Eyes)

I adore you eyes, missiles of love,
Your spark is welcome to my breast.
My sad heart desires you, who inspire pity,
And whom it always calls its best beloved.

Ombra Mai Fù (Never Was There a Shadow)

Never was there a shadow
Of branches
Sweeter, more refreshing,
Or more Gentle.

Và Godendo (Joyously and Graciously)

Joyously and graciously ripples,
That free-flowing brooklet,
And with clear waves it runs through the grass
Gaily towards the sea.

Upcoming Events:

March

19 Sunday, 8:00 pm
Master of Music Recital
Simone Bauer, piano
Program will include works by
Debussy and Barber
Free admission

20 Monday, 12:10 pm
Music at Noon, Convocation Hall Student Recital
Series featuring students from the
Department of Music
Free admission

21 Tuesday, 8:00 pm
Doctor of Music Recital
Ayako Tsuruta, piano
Free admission

22 Wednesday, 8:00 pm
Master of Music Recital
Jeff Anderson, Saxophone
Program will include works by Schmitt, Berio,
Karls, Albright, and others
Free admission

24 Friday, 8:00 pm
Master of Music Recital
Kerri McGonigle, cello
Program will include works by Beethoven, Milhaud,
Hindemith, Granados, and Cassado
Free admission

25 Saturday, 7:00 pm
Northern Alberta Honor Band
Fordyce Pier, Director
Free admission

26 Sunday, 8:00 pm
Master of Music Recital
Jolaine Kerley, choral conducting
Free admission

April

3 Monday, 12:10 pm
Music at Noon, Convocation Hall Student Recital
Series featuring students from the
Department of Music
Free admission

7 Friday, 8:00 pm
Music at Convocation Hall Series
featuring **Shelley Younge, flute,**
Nora Bumanis, harp, and
Aaron Au, viola

9 Sunday, 3:00 pm
The University of Alberta
Concert Band Concert
William Street, Director

9 Sunday, 8:00 pm
Onstage at the Winspear:
The University of Alberta
Symphony Orchestra
with **The University of Alberta Concert Choir** and
The University of Alberta
Madrigal Singers
Malcolm Forsyth, Conductor
joined by the winner of the University's Concerto
Competition **Michelle Santiago, piano**
Featuring **Berlioz Overture to Benvenuto Cellini,**
Chopin Piano Concerto No. 2, Stravinsky Symphony
of Psalms, and **Verdi Te Deum**

10 Monday, 12:00 pm
Noon-Hour Organ Recital
featuring **Ondrea Fehr, BMus student (3rd year).**
Free admission

10 Monday, 8:00 pm
Master of Music Recital
Lisa Fernandes, soprano
Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult,
Convocation Hall, Arts Building

Please note: All concerts and events are subject to change
without notice. Please call 492-0601 to confirm concerts
(after office hours a recorded message will inform you of any
changes to our schedule).



Music At Noon

Convocation Hall Student Recital Series

Monday, March 20, 2000 at 12:10 pm

Prelude and Fugue in A Minor,
BWV 543 (ca.1708-17)

Johann Sebastian Bach
(1685-1750)

Ondrea Fehr, organ

Sonata No. 2 in B-Flat Minor, Op. 35 (1837-39)
2. Grave-Doppio movimento

Frédéric Chopin
(1810-1849)

Mikolaj Warszynski, piano

Modern Suite (1940)
3. Legend

Bernard Fitzgerald
(b. 1911)

Leila Flowers, trumpet
Allison Kwan, piano

Sonata in A-Flat Major, Op. 110 (1821)
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo

Ludwig van Beethoven
(1770-1827)

Joel Harder, piano



Arts Building, University of Alberta

Upcoming Noon-Hour Recitals

Unless otherwise indicated: admission is free. Convocation Hall, Arts Building.

Noon-Hour Organ Recital series will feature visiting artists, University of Alberta alumni organists, organists closely associated with the University of Alberta and students, **Mondays at 12:00 noon.**

Music at Noon, Convocation Hall and **Student Concert** will feature students in the Department of Music, **Mondays at 12:10 pm.**

April 3, 2000

April 10, 2000
Ondrea Fehr, BMus student (3rd year), University of Alberta

Jeff Faragher

Cello

In Recital

Monday, March 20th, 2000
8:30 p.m.

Convocation Hall, Arts Building
University of Alberta

Program

Suite for Solo Cello (ca. 1930)
Preludio - Fantasia
Intermezzo e Danza Finale

Gaspar Cassado
(1897-1966)

Passacaglia duo for Violin and Cello (1897)

Johan Halvorsen
(1864-1935)

Sheldon Person, violin

Concerto in g minor for two Cellos, RV 531 (1727)

Antonio Vivaldi
(1680-1741)

Allegro

Adagio

Allegro

Sarabeth Steed, cello, Aurora Chamber Ensemble

--Intermission--

Pieces of the Day (2000)

Jeff Faragher
(b. 1979)

Daybreak

Disarray

Dusk

Reflection

Megan Miller, piano, Erin Rogers, soprano saxophone

Sonata for Piano and Cello Op. 65 in g minor (1846)

Frederic Chopin
(1810-1849)

Allegro Moderato

Scherzo, Allegro con brio

Largo

Finale, Allegro

Michael Massey, piano

Reception to Follow in the Arts Lounge

Cellist, **Jeff Faragher** has had notably diverse experience as a soloist, chamber musician and orchestral player. He began his musical studies at the age of four with the Kolday program which carried over to the cello by six studying with Diana Nuttal. Since then music has played a key role in his life.

Jeff has attended prestigious summer schools of music such as the Banff Centre for the Arts, Orford Arts Centre, and the Ithica College Chamber Music Institute in New York. He has toured extensively across Canada and throughout Europe performing with the National Youth Orchestra of Canada under Mario Bernardi and Kasyoshi Akyama. Jeff has studied with many world renowned performers and teachers including Janos Starker, Amanda Forsyth, Yuli Turovski, Shauna Rolston and Aldo Parisot.

Jeff Faragher has soloed with various orchestras such as the University of Alberta Academy Strings and Nova Musica. He has played several solo recitals in addition to a number of chamber music performances across Canada and in the United States. He is currently the cellist of the Praetorius String Quartet and the viola da gamba player with the Baroquen Hearts ensemble. Jeff is currently attending the University of Alberta where he is assistant principal cello in the University Symphony and the Academy Strings. He is presently studying with Assistant Professor Tanya Prochazka.

Jeff Faragher wishes to thank his parents for their support thus far, his friends who have played in this evenings performance, Tanya Prochazka for her musical guidance and all of you who could be here tonight.

Aurora Chamber Ensemble, 2000

Violin 1

David Colwell
Mark van Manen
Kim Bertsch
Monica Stable

Violin 2

Sheldon Person
Ken Heise
Jeremy Tusz

Viola

Brianne Archer
Diane Leung

Cello

Sarah Tungland

Bass

Toscha Turner

Harpsichord

Keith Molberg

In Recital

Ayako Tsuruta, piano

Tuesday, March 21 at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Sonata No. 4 in E-Flat Major,
Op. 7 (1796-7)

Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio
Largo con gran espressione
Allegro - Minore
Rondo: poco Allegretto e grazioso

From the Piano Sonata (1949)
Chorale et Variations

Henri Dutilleux
(b. 1916)

Intermission

From **Etudes**, Op. 25

Frédéric Chopin
(1810-1849)

No. 1 in A-Flat Major (1836)

No. 3 in F Major (1836)

No. 5 in E Minor (1832-4)

Ballade No. 4 in F Minor, Op. 52 (1842)

Frédéric Chopin

Sonata No. 7 in B-Flat Major,
Op. 83 (1939-42)

Sergei Prokofiev
(1891-1953)

Allegro inquieto
Andante caloroso
Precipitato

Ms Tsuruta is a recipient of a FS Chia PhD Scholarship and a Beryl Barns Memorial Award (Graduate).

Upcoming Events:

March

22 Wednesday, 8:00 pm

Master of Music Recital

Jeff Anderson, Saxophone

Program will include works by Schmitt, Berio, Karlins, Albright and others. Free admission

25 Saturday, 7:00 pm

Northern Alberta Honor Band

Fordyce Pier, Director

Free admission

26 Sunday, 8:00 pm

Master of Music Recital

Jolaine Kerley, choral conducting

Program will include works by Schütz, Bruckner, Brahms, and JS Bach.

Free admission

April

3 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring students from the

Department of Music

Free admission

7 Friday, 8:00 pm

Music at Convocation Hall Series

featuring **Shelley Younge, flute,**

Nora Bumanis, harp, and

Aaron Au, viola

Program will include works by Fauré, Salzedo, Badings, Forsyth, and Debussy.

April (cont'd.)

9 Sunday, 3:00 pm

The University of Alberta

Concert Band Concert

with **trombone soloist Megan Hodge**

William Street, Director

Program will include works by Ticheli, JS Bach, Pryor, Holst, and Vaughan-Williams

9 Sunday, 8:00 pm

Onstage at the Winspear:

The University of Alberta Symphony

Orchestra with The University of Alberta

Concert Choir and The University of

Alberta Madrigal Singers

Malcolm Forsyth, Conductor

joined by the winner of the University's

Concerto Competition **Michelle Santiago,**

piano. Featuring Berlioz *Overture to*

Benvenuto Cellini, Chopin *Piano Concerto*

No. 2, Stravinsky *Symphony of Psalms*, and

Verdi *Te Deum*

Admission: \$15/adult, \$10/student/senior

10 Monday, 12:00 pm

Noon-Hour Organ Recital

featuring **Ondrea Fehr**, BMus student (3rd year). Free admission

10 Monday, 8:00 pm

Master of Music Recital

Lisa Fernandes, soprano

Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Jeff Anderson, saxophone

with

Roger Admiral, piano

**Wednesday, March 22, 2000
at 8:00 pm**



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Music for Alto Saxophone and Piano (1968)	M William Karlins
I	(b. 1932)
II	
III	

Légende, Op. 66 (1918)	Florent Schmitt
	(1870 - 1958)

Sequenza IXb (1980)	Luciano Berio
	(b. 1925)

Fantaisie, Op. 32 (1862)	Jules Demersseman
	(1833-1866)

Intermission

Lamento et Rondo (1973)	Pierre Sancan
	(b. 1916)

Sonata (1984)	William Albright
I. Two Part Invention	(1944-1998)
II. La follia nuova: a lament for George Cacioppo	
III. Scherzo "Will o' the wisp"	
IV. Recitative and Dance	

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Anderson.

Mr Anderson is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Upcoming Events:

March

25 Saturday, 7:00 pm

Northern Alberta Honor Band

Fordyce Pier, Director

Free admission

26 Sunday, 8:00 pm

Master of Music Recital

Jolaine Kerley, choral conducting

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April

3 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series featuring

students from the

Department of Music

Free admission

7 Friday, 8:00 pm

Music at Convocation Hall Series

featuring **Shelley Younge, flute,**

Nora Bumanis, harp, and

Aaron Au, viola

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The University of Alberta Symphony Orchestra with The University of Alberta Concert Choir and The University of Alberta Madrigal Singers

Malcolm Forsyth, Conductor

joined by the winner of the University's

Concerto Competition **Michelle Santiago,**

piano. Featuring *Berlioz Overture to Benvenuto Cellini*, *Chopin Piano Concerto No. 2*, *Stravinsky Symphony of Psalms*, and *Verdi Te Deum*

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Master of Music Recital

Lisa Fernandes, soprano

Free admission

10 Monday, 8:00 pm

The GMCC and U of A Jazz Bands

Concert. Raymond Baril

and Tom Dust, Directors.

John L Haar Theatre, Grant MacEwan

Community College, Jasper Place Campus.

Admission: \$8/adult, \$5/student/senior .For

more information, please call 497-4436

11 Tuesday, 8:00 pm

New Music Concert

A program of recent works by student composers at the University of Alberta

Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

thought I how soon we should part.

Sarah Thomsen,

-tain, Still

In Recital

cresc. (more sonorous)

isa voce

sun-shine o'er val - ley... and

mezzo-soprano

express.

kindly assisted by
Leanne Regehr, *piano*
&
Tevor Sanders, *guitar*

Ash Grove

Thursday, March 23, 2000
5 p.m.

Convocation Hall, Old Arts Building

Benjamin Britten (1913-1976)

The Ash Grove
The Trees They Grow So High
O Waly Waly
The Sally Gardens
The Last Rose of Summer

Hugo Wolf (1860-1903)

Der Gärtner
Verborgenheit
Gebet

Manuel de Falla (1876-1946)

Siete canciones populares:
El Paño Moruno
Seguidilla Murciana
Asturiana
Jota
Nana
Canción
Polo

INTERVAL

Modern Scandanavian Songs

Halfdan Kjerulf (1815-1868)

Synnöve's Sang

Ingrid's Vise

Jean Sibelius (1865-1957)

Tuol Laulaa Neitonen

Edvard Grieg (1843-1907)

En Svane

Bror Beckman (1866-?)

Tre Löften

Richard Charlton (1970-)

"Dust On A Butterfly's Wing"

Wind 1.

Challenge 2.

Bounty 3.

Wild Flowers 4.

Moon Track 5.

Affinity 6.

Victors! 7.

Der Gärtner / The Gardener

On her favourite mount
as white as snow,
the fairest princess
rides through the avenue.

The path where her steed
so delightfully prances,
the sand that I strewed,
it sparkles like gold.

Little pink hat,
bobbing up, bobbing down,
Oh, throw a feather
secretly down!

If you, in return, want
a floweret from me,
for one, take a thousand,
for one, take all!

-translation by Fischer-Deiskau

Verborgenheit / Obscurity

Leave, O world, oh, leave me be!
Tempt me not with gifts of love,
leave this heart to have alone
its bliss, its agony!

Why I grieve, I do not know,
my grief is unknown grief,
all the time I see through tears
the sun's delightful light.

Often, scarce aware am I,
pure joy flashes
through the oppressing heaviness
-flashes blissful in my heart.

Leave, O world, oh, leave me be!
Tempt me not with gifts of love,
leave this heart to have alone
its bliss, its agony!

-translation by Fischer-Deiskau

Gebet / Prayer

Lord! Send what Thou wilt,
delight or pain;
I am content that both
spring forth from Thy hands.
May it be Thy will neither with joys

nor with sorrows
to overwhelm me!
For midway between
lies blessed moderation.

-translation by Fischer-Deiskau

Seite canciones populares / Seven Popular Songs

El Paño Moruno / The Moorish Cloth

On the fine cloth in the store,
fell a stain;
Now it sells for less money,
for it lost its value.

Seguidilla Murciana / Seguidilla from Murcia

Anyone whose roof is made of glass,
Should not throw stones
To his neighbor's.

We're muleteers!
Perhaps we shall meet
On the road.

Because of your great inconstancy
I compare you
To a coin that goes
From hand to hand;
It finally fades
And, thinking it false,
Nobody takes it.

Asturiana / Asturian

To see if it would comfort me
I leaned against a green pine tree,
To see if it would comfort me.

On seeing me weep, it wept,
The pine tree, being green
On seeing me weep, it wept.

Jota / Jota

They say we don't love one another
because they don't see us speak;
your heart and mine
should be asked about that.
They say we don't love one another
because they don't see us speak.

Now I take leave from you,

From your house and from your window,
And even though your mother doesn't like it.
Goodbye, my dear, 'til tomorrow.
Now I take leave from you,
Even though your mother doesn't like it.

Nana / Lullaby

Sleep, my child, sleep,
Sleep, my darling,
Sleep, little star
Of morning.
Lullaby, Lullaby.
Sleep, little star
Of morning.

Canción / Song

Because your eyes are traitors,
I am going to bury them.
You don't know how hard it is,
"from the air," my love, to look at them.
"Mother, to the shore."
My love, to look at them.

They say you don't love me, You loved me
before.
Let go what was won,
"From the air," for what is now lost.
"Mother, to the shore."
For what is now lost.

Polo / Polo

Ah!
I keep, ah!,
I keep a sorrow in my heart,
ah!,
And I'll tell no one!
Love be cursed, be cursed!
ah,
And the one who taught it to me,
Ah!

-translations by Josep Sobrer and
Edmon Colomer

Synnöve's Sang / Synnove's Song

Thank you for all the happy hours
The two of us, from childhood, passed together.
We frolicked gaily through leafy bowers
And never dreamed of dark and gloomy
weather

I thought our joy would never end,
That we would always wander hand in hand.
Our journey ending in serenity and peace.
At the red painted church, yonder.

I sat and waited so many evenings.
My eyes ever turned towards the forest.
But shadows made the field grow dark.
And you, you didn't find the way.

-translation by Auber Forestier

Ingrid's Vise / Ingrid's Song

The fox lay under the birch root
By the heather, by the heather,
And the hare hopped on light feet
Over the heather, over the heather

"There's nothing like a sunny day
It glitters in front and it glitters
behind
Over the heather, over the heather."

The fox laughed under the birch root
By the heather, by the heather,
And the hare hopped in a wild mood
Over the heather, over the heather.

"I am so happy about everything
Oh, hey, you're leaping so high
Over the heather, over the heather."

And the fox waited behind the birch root
By the heather, by the heather,
And the hare tumbled right towards him
Over the heather, over the heather.

"God have mercy, you are there!
Oh dear, how dare you hang around

here

Over the heather, over the heather."
- translation by Wendy Greynestad

Tuol Laulaa Neitonen / A Maiden Yonder Sings

A maiden yonder sings
I see she has lost her loved one.
The one most dearest of all,
For her song is full of sadness.

Now away fade the colours of the sunset
And silent are the fir trees of the hills
Yet the delicate song of an unknown maiden
With sadness it is filled.

Now the note dies away
And I seek to find the maiden
So we could together remain
As the sadness sings in her song.

Now away fade the colours of the sunset
And silent are the fir trees of the hills.

-translation by Sari Honkanen

En Svane / A Swan

My white swan,
You mute one, you silent one,
Neither warbling nor trilling,
One could only suspect your singing voice.

The anxious and protective fairies, who sleep,
always listening, you drift across.
But the Eider came flying,
His traitorous eyes lying,
Yes then, then it sounded!

In the music's birth
Your spirit passed on.
You sang in death.
You were truly a swan!
-translation by Wendy Grønnestad

Tre Löften / Three Promises

My father he has said
that if I rock the baby girl,
so shall I this evening receive three large eggs,
that he promised.
He promised me three, I only see one:
to rock the baby girl for only one egg,
it shall not happen.

My mother she has said,
that if I share some gossip
then she will fry for me this evening three
chickens.
She promised me three,
I only see one;
for only that one chicken I will not act falsely.

My sweetheart said to me,
that I shall only think of him,

then he will come this evening
and give me three kisses.
If I get three,
and if he asks me for more.
who cares about fried chickens and eggs
and who will give them to me.

-translation by Elisabeth Thomsen

"Dust On A Butterfly's Wing"

by: Minnie Agnes Filson

Wind I.

Through the unseen gates
of the unseen kingdom
He came singing.
In the gully he danced with the reeds and the
bracken
And where a wand'ring sarsparilla
Splashed royal purple wantonly
over a brown rock

The young trees swayed as he passed,
And the old trees made obeisance,
And there was salutation
From the grasses and flowers.
And he was a challenge
To the complacent sovereignty of earth,
And the solitudes of the high places.
Indomitable!

A god!
An echo
Of the sorrow and laughter of all the world!
A jester
Who plays with a cloud,
an ocean
or a man's hat,
Who dances through the hovels of the poor
And laughs down chimneys of the great!

Enigma
The intangible
Who will gather from this dust unto himself
My breath, our common essence
And pass on.
And pass on singing.
Singing

Challenge 2.

Can I grow old?

This throbbing pulsing ecstasy,

This I of I, this me of me,

Can I grow old?

The years have told this Thing

This Thing:

That form, that flesh will change,

All that is fair grow different strange.

You will grow old.

This, Time's reply:

You will grow old and cease to be.

But I deny exultantly:

Not I, not I.

No fleshly bond can leash these strange,
these unnamed fires, these surging thoughts,
these dear desires,
They soar beyond.

And this, this Me

moves on towards some great sublime,

And laughs at Death and laughs at time

Eternally

Bounty 3.

Wheat in the silos running over,

Food for the worms and the birds that hover,

Food for the mice, for the rats a bed

and little children are crying for bread!

Food from the ocean the land and river,

"Enough for All"

"Enough for All" said the Great All Giver

But where are Wisdom and Justice fled

men and women are crying for bread?

Wild Flowers 4.

Lift us out of the vessels of silver and glass

We are alien folk to their sheen and their gloss

We are alien too, to the carpet, the hearth

Our shadows belong, belong to the earth.

Dull beautiful earth let us lean on the wind.

Let us stand with the sun,

let our glowing way wend.

Through furrows rough broken the rain ploughs
and fallows.

Let us live with the stones and the rocks as our
fellows

Take us out of the room we would shatter the
ceiling!

We hunger for stars and we hear the moon
calling

Moon Track 5.

Thou art a silver bow tonight

Oh Moon!

Thine argent arrow sped.

Beyond the swinging worlds of light

To point a way where men may tread.

And here between the slender trees
(Oh Moon!)

Thine arrow lies

A silver shaft between the trees.

Loosed from the skies.

Affinity 6.

I wonder if the cabbage knows

He is less lovely than the rose

Or if he squats in smug content

A source of noble nourishment

And if he pities for her sins

The rose who has no vitamins

Or if one thing his green heart knows

That same Fire

That warms the rose.

Victors! 7.

Oh beating of little silken hammers
towards the light.

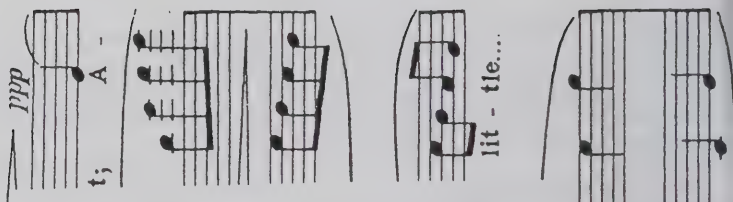
in the long dark tunnels of the boughs!

Oh mighty contending of tiny green spears
with earth's brazen shoulder!

Oh dust on a butterfly's wing!

Oh triumph of infinitesimal things!

Oh Spring



"Is anyone happy? Let him sing!"

James 5:13

"Shout for joy, O heavens;
rejoice, O earth;
burst into song, O mountains!"

Isaiah 49:13

"Sing and make music in your heart"

Ephesians 5:19

ppp

sing-ing, I first met my dear o

-round us for glad-ness the blue - bell

ppp

Warm Thanks to Dr. Harold Wiens, and
to my Loving Fam'bly, and
Special Thanks to the Beautiful Grandmothers:
~Mor-mor~ & ~Grams~

In Recital

Kerri McGonigle, cello

with

Roger Admiral, piano

Friday, March 24, 2000 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Sonata, Op. 102, No. 2 (1815)	Ludwig van Beethoven
Allegro con brio	(1770-1827)
Adagio con molto sentimento d'affetto	
Allegro fugato	

Intermission

Sonata for Solo Violoncello, Op. 25, No. 3 (1922)	Paul Hindemith
Lebhaft, sehr markiert	(1895-1963)
Mäßig schnell, Gemächlich	
Langsam	
Labhafte Viertel	
Mäßig schnell	

Concerto No. 1 (1934)	Darius Milhaud
Nonchalant	(1892-1974)
Grave	
Joyeux	

Ms McGonigle is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events:

March

25 Saturday, 7:00 pm

Northern Alberta Honor Band
Fordyce Pier, Director
Free admission

26 Sunday, 8:00 pm

Master of Music Recital

Jolaine Kerley, choral conducting
Program will include works by Schütz,
Bruckner, Brahms, and JS Bach.
Free admission

April

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Music at Noon, Convocation Hall
Student Recital Series featuring
students from the
Department of Music
Free admission

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Nora Bumanis, harp, and
Aaron Au, viola
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Debussy.

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Concert Band Concert
with **trombone soloist Megan Hodge**
William Street, Director
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Ticheli, JS Bach, Pryor, Holst, and
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April (cont'd.)

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Onstage at the Winspear:
The University of Alberta Symphony
Orchestra with The University of Alberta
Concert Choir and The University of
Alberta Madrigal Singers
Malcolm Forsyth, Conductor
joined by the winner of the University's
Concerto Competition **Michelle Santiago,**
piano. Featuring Berlioz *Overture to*
Benvenuto Cellini, Chopin *Piano Concerto*
No. 2, Stravinsky *Symphony of Psalms*, and
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New Music Concert
A program of recent works by student
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Free admission



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Convocation Hall, Arts Building
University of Alberta

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In Recital

Kris Covlin, alto and soprano saxophone

assisted by

Roger Admiral, piano

Sunday, March 26, 2000 at 7:00 pm
Muttart Hall, Alberta College

San Antonio (1995)

1. The Summons
2. Line Dance
3. Couples' Dance

John Harbison
(b. 1938)

Concerto, Op. 26 (1941)

- I Energetic
- II Meditative
- III Rhythmic

Paul Creston
(1906-1985)

Intermission

TADJ (1996)

Christian Lauba
(b. 1952)

Devil's Rag (1985)

Jean Matitia
(b. 1952)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Covlin.

Mr Covlin is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Lloyd Thomas Award in Music.

Reception to follow in Room 101, Alberta College.



Department of Music
University of Alberta

In Recital

Trevor Sanders, guitar

assisted by

Roger Admiral, piano

Tuesday, March 28, 2000 at 8:00 pm

Four Dances, from *Terpsichore* (1612)

1. Courante I
2. Courante II
3. Ballet
4. La volta

Micheal Praetorius
(1571-1621)
arr. John Williams

Variations on a Theme of Mozart, Op. 9 (1821)
theme: "Oh Cara armonia" from the opera, *Il Flauto Magico*

Fernando Sor
(1778-1839)

Sonatina, Op 51 (1958)

1. Allegretto
2. Lento
3. Allegro non troppo

Sir Lennox Berkeley
(1903-1989)

Intermission

Two Japanese Pieces, Op 68 (1971)

1. Water Garden
2. Koto Music

Carey Blyton
(b. 1932)

Sakura, theme and variations
(on the Japanese folk song) (1969)

arr. Yuquijiro Yocoh

Concerto No. 1 in D major, Op. 99 (1939)

1. Allegretto
2. Andantino
3. Ritmico e cavalleresco

Mario Castelnuovo-Tedesco
(1895-1968)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Sanders.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

Convocation Hall, University of Alberta

8:00 p.m.

Friday, March 31st, 2000

and University of Alberta Woodwind Quintet

with: Roger Admiral, piano

Saxophone

Laurel Sadownik

In Recital

University of Alberta Woodwind Quintet

Briana Strachan — flute/piccolo

Shelly Foster — oboe

Darren Sahl — clarinet

Paul Flowers — horn

Ondřej Goliáš — bassoon

Diane Leung

Diane Leung began her musical studies on the piano at the age of four. She added the viola to her studies at the age of seven. She is currently the principal violist in the Edmonton Senior Youth Orchestra, assistant principal violist in the University Symphony Orchestra, and the assistant principal violist in the University Academy Strings.

Diane received her performer's ARCT on the piano in 1996, under the tutelage of Joseph Fridman. As the recent winner of the Northern Alberta Senior String Concerto competition, Diane performed the Bartok Viola Concerto with the Edmonton Senior Youth Orchestra. She is also a consistent winner at the Kiwanis Festival. Not long ago, Diane was the Alberta Registered Music Teacher's Association soloist at the ARMTA conference in Calgary.

Diane is currently studying with Aaron Au, at the University of Alberta in the Bachelor of Music Program, and with Nick Pulos. She has also studied the viola with James Keene, having previously studied with Jonathan Craig, and has participated in masterclasses for Pinchas Zukerman, Rivka Golani, Gerald Stanick and Walter Mony. Diane is a co-founder and co-owner of Campe Diem, the promising new camp for music and fun games. This summer, she will be studying at the Banff Centre for the Arts with Karen Tuttle.

Diane is a recipient of a Universiade '83 scholarship.

Michelle Marie Santiago

Michelle Marie Santiago was born in Edmonton in 1982 and began her music studies at the Alberta College Conservatory of Music (Early Childhood Program) in 1984. She was accepted into the piano studio of Dr. Ernesto Lejano in 1993 and studied with him until his recent passing. Michelle received a piano performer's ARCT in 1998 and is presently a first year Bachelor of Music piano student at the Department of Music, University of Alberta.

Winning numerous prizes and scholarships at the Edmonton Kiwanis Music Festival, Michelle had the honor of representing Edmonton at the 1997 and 1999 Alberta Music Festival. Michelle also represented Alberta at the Canadian Federation of Music Teachers' Association National Piano Competition in 1999. Michelle won the University's Concerto Competition in 1999 and will be the featured soloist at Music Makers II at the Winspear Centre for Music on April 9, 2000.

Michelle has appeared in various recitals and performances at the Francis Winspear Centre for Music, Alberta Government House, Edmonton City Hall, Alberta College Muttart Hall, Grande Prairie Regional College Performing Arts Recital Hall, the Kennedy Center in Washington, D.C. and at the Eastman Piano Festival and International Piano Competition for Young Artists in Rochester, N.Y.

Michelle will be studying this summer at Aspen School of Music with John Perry.

Michelle is a recipient of scholarships including a Beryl Barns Memorial Award, Entrance Leadership Scholarship, Universiade '83 scholarship, and a study grant from the Alberta Foundation for the Arts.

Programme

Transcribed from Violin Sonata No. 2 in A minor,
in D minor, BWV 1003 (1720)

Andante

Allegro

J. S. Bach
(1685 - 1750)

Diane Leung

Piano Sonata No. 30 in E Major, Op. 109 (1820)

Vivace, ma non troppo – Adagio espressivo – Tempo I

Prestissimo

Gesangvoll, mit innigster Empfindung

L. van Beethoven
(1770 - 1827)

Michelle Santiago

From the lieder "Litanei auf das Fest Allerseelen"

D. 343 (1816)

Transcribed for viola and piano

by William Primrose (1904 - 1982)

F. Schubert
(1797 - 1828)

Diane Leung and Michelle Santiago

Intermission

Variations pour piano, Op. 8 (1964)

J. Hétu¹
(b. 1938)

Michelle Santiago

Viola Sonata, Op. 25, No. 1 (1922)

Breit Viertel

Sehr frisch und straff

Sehr langsam

Rasendes Zeitmaß

Langsam, mit viel Ausdruck

P. Hindemith
(1895 - 1963)

Diane Leung

Ballade No. 4 in F minor, Op. 52 (1842)

F. Chopin
(1810 - 1849)

Michelle Santiago

From "Chanson de pêcheur (Lamento)"

Op. 4, No. 1 (1872)

G. Fauré
(1845 - 1924)

Diane Leung and Michelle Santiago

¹Canadian composer

Acknowledgments

Diane and Michelle thank Eric Goluszka, Beth Lim, and the Department of Music, U of A as well as their families, friends and all who continue to support them.

Diane especially thanks

Aaron Au

James Keene

Nick Pulos

Michael Massey

Michelle especially thanks

Dr. Joachim Segger

Ayako Tsuruta

Eunice and Sherwood Shankland

Alfred and Maria Fung

In Recital

Naomi Schmold, soprano

with

Kinza Tyrrell Schmidt-Paborn, piano

Saturday, April 1, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Program

- | | |
|---|--|
| V'adoro, pupille from Guilio Cesare (1724) | George Frideric Handel
(1685-1759) |
| Un certo non so che (date unknown) | Antonio Vivaldi
(1678-1741) |
| 6 songs from Italienisches Liederbuch (1890-1896) | Hugo Wolf
(1860-1903) |
| I. Auch kleine Dinge | |
| VI. Wer rief dich denn? | |
| X. Du denkst mit einem Fadchen | |
| XI. Wie lange schon | |
| XV. Mein Liebster ist so klein | |
| XLVI. Ich hab'in Penna | |
| From Cosi fan Tutte (1790) | Wolfgang Amadeus Mozart
(1756-1791) |
| Despina's arias: | |
| In uomini | |
| Una donna a quindici anni | |
|
Intermission | |
| Nanna's Song (1939) | Kurt Weill
(1900-1950) |
| Words by Bertolt Brecht and translation by John Willett | |
| From Lady in the Dark (1941) | Kurt Weill |
| The Saga of Jenny | |
| Words by Ira Gershwin | |
| From Lost in the Stars (1949) | Kurt Weill |
| Stay Well | |
| Words by Maxwell Anderson | |
| From The Enchantress (1911) | Victor Herbert
(1859-1924) |
| Art is Calling for Me | |
| Words by Fred de Gresac and Harry B. Smith | |

From **A-My Name is Alice** (1985)

The French Song

conceived by Joan Micklin Silver and Julianne Boyd

From **Pins and Needles** (1937)

Nobody Makes a Pass at Me

Harold Rome

(b. 1908)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Schmold.

Ms Schmold is a recipient of the Beryl Barns Memorial Award, and the Edmonton Opera Guild Scholarship.

A reception will follow in the Arts Lounge.

Translation

V'adorno, pupille/ I adore you, eyes

I adore you, eyes,
darts of love;
your sparks are welcome in my breast.
My sad heart, which calls you my dearly beloved
in every hour, longs for you to be compassionate.
Translated by Martha Gehart

Un certo non so che/Someone, I know not who

Someone, I know not who,
My truant heart has taken
And yet I feel no pain.
Suppose it could be Love?
Who, that his power might be taught,
My foot unwary has snared and caught,
My truant heart slyly taken?
Translated by John Alan Haughton

I. Auch kleine Dinge/Even the little things

Even the little things may often give us pleasure,
even the little things we may most highly prize;
above all gems the little pearl we treasure,
how great its worth and yet how small its size.
Behold how small a thing the olive's fruit,
yet for its perfect flavour it is sought.
Behold the rosebud so sweet, how small it is,
yet fairest of all flowers it is thought.

VI. Wer reif dich denn?/Who called you here?
Who called you here? who bade you come to me?
why should you come when irksome is the way?
Go to the maiden whom you deem more fair,
to her - to whom your thoughts and fancies stray.
Ah! go and follow where you heart's desire has led!
I gladly will dispense with love I know is dead.
Go to the maiden whom you deem more fair!
Who called you here? Who bade you come from
there?

**X. Du denkst mit einem Fädchen/To catch me with
a little thread**

To catch me with a little thread you're trying, and with
a look would make me captive neatly? I've caught
some others who were higher flying, so when I laugh,
don't trust me completely. I've caught some others, so
I tell you true. I am in love, but haply not with you!

XI. Wie lange schon/How often

How often have I prayed in fervent mood that a
musician might my true love be.
Now gracious Heaven, in very flesh and blood, the
man of my desire hath sent to me.
See here he comes along with gentle mien and bows
his head and plays... the violin.

XV. Mein Liebster ist so klein/My lover is so small

My lover is so small that, without bending, he sweeps
my parlour floor with locks atrailing. When through
the garden he his way was wending, a snail among the
flowers found him quailing. then, ere from this great
fright he could recover, there came a fly and fairly
knocked him over; and when from this new terror he
had fled, a bumblebee flew past and broke his head. A
plague on gnats and flies and all things humming and
every lover from Maremma coming! A plague on
bumblebees and all things whizzing, and all who
make one stoop so low for kissing!

XLVI. Ich hab'in Penna/I have a lover
I have a lover true who lives in Penna,
and one in the Maremma plain over yonder,
one by the sunny harbour of Ancona, to meet the
fourth I'll to Viterbo wander; another dwells in
Casentino near, the next one lives in my own village
here, and still another have I in Magione, four in La
Fratta, ten in Castiglione.

Translated by Paul Heyse

In uomini/In men

In men, in soldiers, you hope for fidelity? Don't let
anyone hear you, for heaven's sake. They are all made
of the same stuff, the inconstant breezes have more
stability than men. Lying tears, deceitful looks, false
expressions, lying caresses, are their primary traits.
They love only their delight, then they despise us,
they deny us affection, nor is it worth asking the
barbarians for pity. We can pay, o women, with the
same money as this pernicious, indiscreet breed; let us
love for convenience, for vanity, la ra la.

**Una donna a quindici anni/ A lady of fifteen years
of age**

A lady of fifteen years of age must know each great
fashion, where the devil has his tail, what is good, and
what is bad. Must know the malicious ways that make
lovers fall in love, feign laughter, feign tears, invent
fine reasons. She must in a moment give attention to
a hundred people, with eyes talk with a thousand, to
give hope to all, whether handsome or ugly, to know
how to hide herself, without embarrassment, without
blushing, to know how to lie, and like a queen from a
high throne with "I can" and "I wish" make herself
obeyed. (It seems like they have a taste for such a
doctrine) Long live Despina who knows how to serve.

Translations from Word by

Word Translations of Songs and Arias

Scarecrow Press, Inc Metuchen NY. 1972

Acknowledgment

Naomi would like to thank her family, friends
and professors, particularly Professor Harold Wiens,
for all of their wonderfully appreciated kindness, patience
and support.

In Recital

Annette Feist, piano

Sunday, April 2, 2000 at 2:00 pm

Prelude and Fugue in F Minor, BWV 857, Book I

Johann Sebastian Bach
(1685-1750)

Fantasy in C Major "Wanderer Fantasy", D 760 (1822)

Franz Schubert
(1797-1828)

Allegro con fuoco ma non troppo

Adagio

Presto

Allegro

Intermission

Images I (1905)

Claude Debussy
(1862-1918)

1. Reflets dans l'eau

2. Hommage à Rameau

3. Mouvement

Ballade No. 3 in A-Flat Major, Op. 47 (1810-41)

Frédéric Chopin
(1810-1849)

This Recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Feist.

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

April Ramsay, piano

Sunday, April 2, 2000 at 8:00 pm

The Turning (1988)*

- I. Thaw
- II. Inclination
- III. Confluence
- IV. Divergence
- V. Transformation

with guests: **Gillian Brinston, mezzo-soprano**
Jeff Anderson, alto saxophone

Katherine Ann Murdock
(date unknown)

Intermission

Berceuse in D-Flat Major, Op. 57 (1843)

Frédéric Chopin
(1810-1849)

Sonatine (1905)

- I. Modéré
- II. Mouvement de menuet
- III. Animé

Maurice Ravel
(1875-1937)

Toccata for Piano (1965)

Phillip Lambro
(b.1935)

Ms Ramsay is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Peace River Pioneer Memorial Scholarship and the John Newman Memorial Scholarship for Performance of Contemporary Music.

There will be a reception to follow in the Arts Lounge.

* text on reverse



Arts Building
University of Alberta



Department of Music
University of Alberta

Text

The Turning

I. Thaw

How softly it begins,
the sweet awakening
from winter's dark dream,
unbinding of the elements,
once locked in cold embrace,
set free by the touch
of a new and stronger sun.

Water,
liberated, part by part,
now destined to create
the small miracles of a
spring yet unseen,
unbinds and joins again
in glittering transformation,
once solid, now dancing,
flowing freely
to the center of the world.

II. Inclination

Once again
the earth inclines
toward softer breezes.

Once again
the living air
conspires with earth and rain,
and love is made manifest
in new life.

Life runs in chromatic riot,
redolent of green and promise,
dancing in foolish joy and inspiration
to the breathing of the earth.

Once again,
as day and night
progress toward equal measure,

And nature's spell
casts grace upon a waiting world,

All is well,
All lies before me.

The new air
tingles with possibility.
Hope quickens and blooms.
My spirit soars to each horizon.

III. Confluence

Light lingering,
the solar arch ascends
to solstice.

Languorous, catlike,
stretching open,
the earth, rejoicing,
ripens
in the hot and heavy light.

Summer's sultry exhalation,
hanging, still and fragrant,
clings, like an aura,
as we, too, cling
in luscious gravitation.

Your radiance transfigures me.
I am purified by
your incendiary eyes.
Together, each becomes the other,
until no boundaries
impede our crossings.

Time hangs still
upon our sweet confluence,
And in these lasting, languid
evenings,
I touch the ancient mystery.

IV. Divergence

Hold back!
Hold back the seasons!
Hold back the leaving of the light!

When did I lose the summer?
When did the bond fail?
The knot slip?
When did we fall
back into our separateness,
less than lovers,
less than strangers,
less than...

Time has stolen your light
from my life.
The bitter wind of parting
chills me to my center.
Who would have thought
that such a love would be
perishable?
But the earth turns,
And you turn
away from me.

Love's center cannot hold.
Love's phantom alchemy
is mere illusion.
The brilliance of autumn only
signifies decay.
And as the world ripens toward death,
I gaze at the mirror of my soul
And see no reflection.

V. Transformation

Snow surprises in its silent falling,
soothing, sanctifying
the tired, wounded earth.

Bright stillness trembles
above a plain of crystal,
lying like some dazzling, perfect
mirror
in the cold, sidereal light.

Above the distant mountains
the moon hangs
like a silver eye,
And winter constellations dance
across the arch of sky,
old friends, returned again
from summer in another Heaven.

Not a sound from edge to edge.
Nothing but the lowest tone,
barely sensed as physical pulsation,
the deep and rhythmic resonance,
the beating of the heart of the earth.

All is silence,
All is still,
though one could almost hear
the chiming of the stars.

And above the radiant stillness,
Hope hangs,
like a delicate angel,
And I am blessed.



Music At Noon

Convocation Hall Student Recital Series

Monday, April 3, 2000 at 12:10 pm

From **Venus and Adonis**, HWV 85 (date unknown)
"Dear Adonis, Beauty's Treasure"

George Frideric Handel
(1685-1759)

Carmen So, soprano
Ariane Maisonneuve, piano

Sonata for Violoncello and Piano in A Major, Op. 69 (1807-08)
2: Scherzo
3: Adagio cantabile - Allegro vivace

Ludwig van Beethoven
(1770-1827)

Sarabeth Steed, violoncello
Leanne Regehr, piano

Sonata no. 2 in B-Flat Minor, Op. 35 (1837-39)
2: Scherzo

Frédéric Chopin
(1810-1849)

Mikolaj Warszynski, piano

Ballade no. 1 in G Minor, Op. 23 (1835)

Frédéric Chopin

Megan Miller, piano

From *Vingt regards sur l'Enfant-Jésus* (1947)
10: Regard de l'Esprit de Joie

Olivier Messaien
(1908-1992)

Francis Yang, piano



Convocation
Hall

Arts Building, University of Alberta

Upcoming Noon-Hour Recitals

Unless otherwise indicated: admission is free. Convocation Hall, Arts Building.

Noon-Hour Organ Recital series will feature visiting artists, University of Alberta alumni organists, organists closely associated with the University of Alberta and students, **Mondays at 12:00 noon.**

April 10, 2000
Ondrea Fehr, BMus student
(3rd year), University of
Alberta

Music at Noon, Convocation Hall and Student Concert will feature students in the Department of Music, **Mondays at 12:10 pm.**

April 3, 2000

In Concert

Student Chamber Music Ensembles

Tuesday, April 4, 2000 at 5:00 pm

Trois Pieces Breves (1930)

1. Allegro
2. Andante
3. Assez lent-Allegro Scherzando-Vivo

Jacques Ibert
(1890-1962)

Briana Strachan, flute
Shelly Foster, oboe
Darren Sahl, clarinet
Ondřej Goliáš, bassoon
Paul Flowers, french horn

From "8 Songs of 'Letzte Blätter' by Herman von Gilm" (1885)

1. Nichts, Op. 10, No. 2
2. die Nacht, Op. 10, No. 3

Richard Strauss
(1864-1949)

From "Brettli-Lieder, 7 Cabaret Songs for Voice and Piano" (1901)

1. Gigerlette
2. Arie Aus Dem Spiegel Von Arcadien
3. Galathea

Arnold Schoenberg
(1874-1951)

Naomi Schmold, soprano
Hoon Young Lee, piano

Canticle III 'Still Falls the Rain' for Tenor, Horn and Piano, Op.55 (1954)

Benjamin Britten
(1913-1976)

Annette Feist, piano
Shannon Markovich, mezzo-soprano
Marino Coco, horn

Sonatine for 2 Trumpets, French Horn, Trombone and Tuba (1951)

Eugene Bozza
(1905-1991)

Allegro vivo
Andante ma non troppo

Chris Hodge and Neil Barton, Trumpets
Paul Flowers, French horn
Megan Hodge, trombone
Justin Litun, tuba

Clarinet Trio in A Minor, Op. 114 (1891)

Johannes Brahms
(1833-1897)

2. Adagio
4. Allegro

Darren Sahl, clarinet
Sarabeth Steed, cello
Joel Harder, piano



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, April 4 2000, at 8:00 pm

Trio in D Minor, Op. 49 (1839)

Felix Mendelssohn
(1809-1847)

- I Molto allegro ed agitato
- II Andante con moto tranquillo

Carolina Frederico-Giesbrecht, violin
Sarabeth Steed, cello
Leanne Regehr, piano

Variations Pathetiques for Saxophone and Piano (1979)

Ida Gotkovsky
(b. 1933)

- 1. Declamando
- 2. Prestissimo
- 3. Con Simplicita-anima
- 4. Prestissimo con Fuoco

Laurel Sadownik, saxophone
Mikolaj Warszynski, piano

Dust on a Butterfly's Wing (1993)

Richard Charlton
(b. 1970)

- 1. Wind
- 2. Challenge
- 3. Moon-track
- 4. Affinity
- 5. Victors!

Sarah Thomsen, mezzo-soprano
Trevor Sanders, guitar

Sonata for Piano and Violin in D Minor, Op. 108 (1888)

Johannes Brahms
(1833-1897)

- 1. Allegro
- 2. Adagio

Francis Yang, piano
David Colwell, violin

Quatuor pour Saxophones, Op. 31 (1954)

Jean Absil
(1893-1974)

- 1. Andante-Allegro Vivo
- 2. Nocturne
- 3. Final

Kris Covlin, soprano saxophone
Scott Campbell, alto saxophone
Eric Goluszka, tenor saxophone
Erin Rogers, baritone saxophone



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, April 5, 2000 at 5:00 pm

Sonata "Undine" for Flute and Piano, Op.167 (1893)
(arr. James Galway, 1983)

Carl Reinecke
(1824-1910)

1. Allegro
2. Intermezzo: Allegretto; Piu lento, quasi Andante; Intermezzo: Allegretto, vivace

Lindsay Griffin, flute
Emily Ko, piano

Trio No. I for Piano, Violin, and Violoncello, Op. 35 (1926)

Joaquin Turina
(1882-1949)

- I. Prélude et Fugue
- II. Thème et Variations

Monica Stabel, violin
Amy Tucker, violoncello
Nola Shantz, piano

Piano Trio in C Minor, Op. 1 (1793/94)

Ludwig van Beethoven
(1770-1827)

2. Andante Cantabile con Variazioni
4. Finale

Maya Rathnavalu, violin
Sarabeth Steed, cello
Adam Johnson, piano

The Turning for Voice, Alto saxophone and Piano (1988)

Katherine Ann Murdock
(date unknown)

- III. Confluence
- V. Transformation

Gillian Brinston, mezzo-soprano
Jeff Anderson, alto saxophone
April Ramsay, piano



Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, April 5, 2000 at 8:00 pm

Quintet in F Minor for Piano and Strings, Op.34 (1864)

1. Allegro non troppo

Johannes Brahms
(1833-1897)

Carmen Ouellette, piano
Mark van Manen, violin
Sheldon Person, violin
Brianne Archer, viola
Jeff Faragher, cello

Berceuse

Cordoba (1897)

(arr. by Gianluca Tremendo)

Baião de Gude (1990)

Isaac Albeniz
(1860-1909)
Paulo Bellinati
(b. 1965)

Micheal Lyngstad, Trevor Sanders and Kevin Marsh, guitars

Songs of the Half Light, Op. 65 (1964)

1. Rachel
2. Full Moon
3. All That's Past
4. The Moth
5. The Fleeting

Lennox Berkley
(1913-1976)

Rachelle Melchin, soprano
Kevin Marsh, guitar



Arts Building, University of Alberta

In Recital

Darren Sahl, clarinet

assisted by

Roger Admiral, piano

Saturday, April 8, 2000 at 2:00 pm

Première Rhapsodie pour Clarinette en Sib (1910)

Claude Debussy
(1862-1918)

Soliloquies for Solo B-Flat Clarinet (1978)

Leslie Bassett
(b. 1923)

- I Fast, aggressive, driving, dramatic
- II Flowing, singing
- III Fast abrasive, contentious
- IV Slow, lyrical, expressive

Sonata for Clarinet and Piano in E-Flat Major, Op. 120, No. 2 (1894)

Johannes Brahms
(1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto-Allegro

Intermission

Three Pieces for Clarinet, Viola and Piano (1910)

Max Bruch
(1838-1920)

Allegro con moto, Op. 83, No. 2
Andante con moto (Nachtgesang), Op. 83, No. 6
Allegro vivace, ma non troppo, Op. 83, No. 7
with guest **Diane Leung, viola**

Sonata per clarinetto e pianoforte, Op. 128 (1945)

Mario Castelnuovo-Tedesco
(1895-1968)

- I Andante con moto
- II Scherzo
- III Lullaby
- IV Rondo alla Napolitana

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Sahl.

Darren Sahl is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow.



Arts Building
University of Alberta



Department of Music
University of Alberta



University
of
Alberta

the music makers II

together again on stage

Sunday 9 April, 2000 at 8pm at the

Francis
Winspear
Centre
for Music

*In the presence of Her Honor,
the Honorable Lois Hole, CM,
Lieutenant-Governor of Alberta,
Chancellor, University of Alberta*

7:10 pm **Pre-Concert Introduction by**
David Cook
Upper Circle Lobby

David Cook is a Professor in the Faculty of Medicine and Dentistry, who has had a passionate interest in music for many years. He has given pre-concert talks for Edmonton Symphony Orchestra concerts, chaired the Canadian Concerto Competition jury at the Edmonton rESound Contemporary Music Festival last year, and is a member of the Program Committee for the Edmonton Symphony Orchestra, and the Artistic Liaison Committee for Edmonton Opera.

Program

Oh Canada (1880) Calixa Lavallée
(arranged by Malcolm Forsyth, 1997) (1842-1891)

Overture: Benvenuto Cellini (1836) Hector Berlioz
(1803-1869)

Concerto No. 2 in F Minor Op. 21 (1829) Fryderyk Chopin
for Piano and Orchestra (1810-1849)

Maestoso

Larghetto

Allegro vivace

Soloist: Michelle Santiago, piano

Intermission

Symphony of Psalms (1930) Igor Stravinsky
Part I, Part II, Part III performed without break (1882-1971)

Te Deum, from Four Sacred Pieces (1898) Giuseppe Verdi
for Soprano Solo, Double Choir and Orchestra (1813-1901)

Soloist: Catherine Kubash, soprano

U of A Madrigal Singers (Leonard Ratzlaff, director)

U of A Concert Choir (Debra Cairns, director)

Text and Translation

Symphony of Psalms

Part I : Psalm 38, verses 13 & 14 (Latin Vulgate)

Exaudi orationem meam, DOMINE
Et deprecationem meam.
Auribus percipe lacrimas meas.
Ne sileas.
Quoniam advena ego sum apud te
et peregrinus, sicut omnes patres mei
Remitte mihi, ut refrigerer mihi,
Prius quam abeam
et amplius non ero.

Part II : Psalm 39, verses 2, 3 & 4 (Latin Vulgate)

Expectans expectavi DOMINUM,
et intendit, intendit mihi.
Et exaudivit preces meas;
Et eduxit me de lacu miseriae,
et de luto faecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisit in os meum canticum novum,
carmen DEO nostro.
Videbunt multi, et timebunt:
et sperabunt in DOMINO.

Part III : Psalm 150, complete (Latin Vulgate)

Alleluia.
Laudate DOMINUM in sanctis Ejus.
Laudate Eum in firmamento virtutis Ejus.
Laudate DOMINUM.

Laudate Eum in virtutibus Ejus.
Laudate DOMINUM in virtutibus Ejus.
Laudate DOMINUM in sanctis Ejus.
Laudate Eum secundum multitudinem
magnitudinis Ejus.
Laudate Eum in sono tubae,
Laudate Eum.

Part I : Psalm 38, verses 13 & 14 (Latin Vulgate)

Hear my prayer O LORD,
And my supplication.
to my cry give ear;
Do not remain silent.
For I am but a wayfarer before you,
a pilgrim like all my fathers.
Forgive me,
that I may find respite
ere I depart and be no more.

Part II : Psalm 39, verses 2, 3 & 4 (Latin Vulgate)

I have waited, for the LORD,
and he stooped toward me
and heard my cry;
He drew me out of the pit of
destruction,
out of the mud of the swamp.
He set my foot upon a crag;
he made firm my steps.
And he put a new song into my mouth,
a hymn to our GOD.
Many shall see and shall fear,
and shall hope in the LORD.

Alleluia
Praise the LORD in his sanctuary.
Praise him in the firmament of his
strength.
Praise the LORD.

Praise him for his mighty deeds.
Praise the LORD for his mighty deeds.
Praise the LORD in his sanctuary.
Praise him for his many great deeds.
Praise him with the sound of the
trumpet,
Praise him.

Part III : Psalm 150, complete (Latin Vulgate)

Alleluia.

Laudate DOMINUM. Laudate Eum.

Laudate Eum in timpano et choro.

Laudate Eum in cordis et organo.

Laudate Eum in cymbalis

benesonantibus.

Laudate Eum in cymbalis jubilationibus,.

Laudate DOMINUM. Laudate Eum.

Omnis spiritus laudet DOMINUM

Omnis spiritus laudet Eum.

Alleluia.

Laudate DOMINUM.

Te Deum

(Bishop Ambrose's Song of Praise)

Te Deum laudamus,

te Dominum confitemur.

Te aeternum Patrem omnis terra

veneratur.

Tibi omnes Angeli,

tibi coeli et universae potestates,

tibi Cherubim et Seraphim

incessabili voce proclamant:

Sanctus, sanctus, sanctus

Dominus Deus Sabaoth.

Pleni sunt coeli et terra

majestatis gloriae tuae.

Te gloriosus Apostolorum chorus,

te Prophetarum laudabilis numerus,

te Martyrum candidatus

laudat exercitus.

Te per orbem terrarum

sancta confitetur ecclesia,

Patrem immensae majestatis;

venerandum tuum verum

et unicum Filium;

sanctum quoque Paraclitum Spiritum.

Tu, Rex gloriae, Christe,

tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem

non horruisti Virginis uterum.

Part III : Psalm 150, complete (Latin Vulgate)

Alleluia

Praise the LORD.

Praise him with timbrel and dance.

Praise him with strings and pipe.

Praise him with sounding cymbals.

praise him with cymbals of jubilation.

Praise the LORD.

All souls, praise the LORD.

All souls praise him.

Alleluia

Praise the LORD.

We praise Thee, O God:

we acknowledge thee to be the Lord.

All the earth doth worship Thee,

the Father everlasting.

To Thee all angels cry aloud,

the Heavens and all the Powers therein:

to Thee Cherubim and Seraphim

continually do cry:

Holy, holy, holy,

Lord God of Sabaoth.

Heaven and Earth are full

of the majesty of Thy glory.

The glorious company of the Apostles

praise Thee: The goodly fellowship of

the Prophets praise Thee: The noble

army of the Martyrs praise Thee.

The holy Church throughout all the

world doth acknowledge Thee:

the Father, of an infinite majesty:

Thine honourable, true, and only Son:

also the Holy Ghost, the Comforter.

Thou art the King of glory, O Christ.

Thou art the everlasting Son of the

Father. When Thou tookest upon Thee

to deliver man, Thou didst not abhor

the womb of the Virgin.

Te Deum (cont'd.)

Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis
subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
et benedic haereditati tuae.
Et rege eos et extolle illos
usque in aeternum.

Per singulos dies benedicimus te,
et laudamus nomen tuum, in saeculum
et in saeculum saeculi.
Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine,
miserere nostri.

Fiat misericordia tua, Domine, super
nos, quemadmodum speravimus in te.
In te speravi:
non confundar in aeternum.

When Thou had'st overcome the
sharpness of death, Thou did'st open the
Kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in
the glory of the Father. We believe that
Thou shalt come to be our Judge.

We therefore pray Thee, help Thy
servants, whom Thou hast redeemed
with Thy precious blood. Make them to
be numbered with the Saints in glory
everlasting.

O Lord, save Thy people,
and bless Thine heritage.
Govern them,
and lift them up forever.

Day by day, we magnify Thee.
And we worship Thy name ever,
world without end.
Vouchsafe, O Lord, to keep us this day
without sin.
O Lord have mercy on us,
have mercy on us.

Let Thy mercy be upon us,
as our trust is in Thee.
In Thee have I trusted:
let me never be confounded.

Program Notes

Berlioz: Overture, *Benvenuto Cellini*

Reviewing his score fifteen years later, Berlioz remarked, "I like better than ever that dear old *Benvenuto*, which is more vivid, more fresh, more *new* -- that is its greatest disadvantage -- than any of my works". Yet at its première in 1838 it was a resounding flop, apart from its brilliant overture, which has remained in the repertoire ever since. It failed again in London some years later, yet the opera was eventually revived successfully and continues to be played even today.

The failure at its première was not all the fault of the composer. In his autobiography he recounts the debacle of rehearsals. The conductor was incompetent yet treated Berlioz with disdain and spoke disparagingly of the work to the performers who, in turn, refused to concentrate; some orchestral members were heard playing folksongs instead of their parts; the male dancers were seen pinching the females, to great hilarity and applause from the chorus members; the conductor was unable to keep the appropriate tempi and responded to Berlioz's criticism by smashing his bow and terminating the rehearsal.

The ebullient overture incorporates several of the melodies of the opera proper, bursting into life with flying bows. A beautiful *largetto* presents the love-theme. Tempo is whipped up to a whirling, frantic conclusion.

--- Malcolm Forsyth

Chopin: Piano Concerto No. 2 in F Minor, Op.21

"You wouldn't believe how depressing Warsaw is for me just now", writes Chopin to a friend in 1829, yet he also refers to his new concerto (actually his first, despite the publisher's numbering), mentioning, in passing, a comely young woman in Vienna: "While I think I told you she is young and pretty and plays well, it is perhaps my misfortune that I have already found my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the *Adagio*" [actually the *Largetto*] "of my concerto has been written, and who this morning inspired me to write the little waltz I am sending you". The lady was Constantia Gladowska, a singer.

The brilliance of the solo part in both of Chopin's concertos is such as might be accompanied by an orchestration of but a diaphanous and subservient lightness, which is exactly what he provided for himself, thus earning the opprobrium of generations of commentators. We should, however, notice the extraordinarily colourful "operatic" middle section of the *Largetto*, where the declamatory statements of the piano are offset by a string tremolo and ominous pizzicato thuds in the double basses, which gives the lie to any suggestion that Chopin was unable to imagine an important role for the orchestra to play.

The première took place in Warsaw in 1830, with Chopin himself at the keyboard. Typical of those times, the program gave the stage to a brief *divertissement* after the first movement, in this case a horn soloist,

Chopin: Piano Concerto No. 2 in F Minor, Op.21 (cont'd.)

before Chopin returned to play the *Larghetto* and *Finale*. After some further items, he returned to play his *Grand Fantasia on Polish Airs*. The concert was a huge success and was repeated five days later to a full house. What stirred the audience was apparently not the concerto, but his showmanship exhibited in the *Grand Fantasia*. But he noted later that he was surprised by the positive response to the *Adagio*; "Wherever I go they speak of nothing else".

--- Malcolm Forsyth

STRAVINSKY: Symphony of Psalms

"This Symphony is composed to the glory of GOD and is dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary," inscribed Stravinsky on the title page of his *Symphony of Psalms*, directing his music simultaneously to heaven and to mere mortals here below. Stravinsky was raised in the rich tradition of the Orthodox Church, but left it as a young man, sharply critical of its rites and feasts. In 1926, his vitriol spent, he returned to the Church and found there not only personal comfort but also artistic inspiration. He immediately composed the *Pater Noster* as a confession of his revitalized faith, which he continued to express throughout his life in such works as *Mass*, *Canticum Sacrum* and *Threni*. The idea for the *Symphony of Psalms* of 1930 dates from the time of his re-conversion. In choosing texts for this composition, he turned to the Psalms with the simple explanation that these poems "had been written for singing." They also almost certainly reflected his personal religious feelings at this time. And this set Stravinsky a problem.

Throughout his life, Stravinsky tried to distance his music from sentimental emotion. "If, as is nearly always the case, music appears to express something, this is only an illusion and not a reality," he wrote in his 1936 *Chronicles*. On another occasion he said, "Rhythm and motion, not the element of feeling, are the foundation of musical art." How, then, could he keep sentimentality - especially that imagined by the listener - from pervading a work based on the Bible, that prime literary lighter of emotional fires?

Stravinsky found his answer by dismissing the most sensual musical elements from his compositional palette for this work. The sheen of violins and violas is absent, as is the throaty lyricism of the clarinet, making the orchestral sound dark and burnished rather than bright and glittering. The texts are in the impassive Latin of the Vulgate rather than a modern language. The use of chorus without solo voices makes the work a universal statement rather than a personal one. Following ancient ecclesiastical tradition, Stravinsky specified that the high voices be those of boys rather than women. (Most of his own performances, however, were with mixed chorus). The vocal parts resemble the dispassionate lines of Gregorian chant. That most intellectually rigorous of musical forms, the fugue (a double fugue, at that), is used in the second movement. The sectional forms of the outer movements are built on motoric ostinatos rather than on Romantic formal models.

Though Stravinsky maintained his artistic philosophy of musical abstraction in this Symphony, some extra-musical images do dance, almost undetectable, behind its notes. "The allegro of the third movement was inspired by a vision of Elijah's chariot climbing to the heavens," he admitted. The same movement's slow section was "a prayer to the Russian image of the infant Christ with orb and scepter," and further,

STRAVINSKY: Symphony of Psalms (cont'd.)

"The final hymn must be thought of as issuing from the skies, and agitation is followed by 'the calm of praise' but," he added, "such statements embarrass me." These extra-musical references find little sound-painting in the music itself. Stravinsky achieved here the exemplary balance of intellect and clear-eyed emotion that marks his greatest works. The conductor Sir Eugene Goossens remarked, "There is much scope for real expression in a performance of the *Symphony of Psalms*, but no room for sentimentality."

The movements of this Symphony embody three essential facets of worship: prayer, thanksgiving and praise. The first movement is a chant-like supplication for divine compassion; the second, consisting, Stravinsky noted, of an "instrumental fugue" and a "human fugue" which are cunningly combined at the movement's end, is an expression of gratitude for beneficence received; the finale carries heavenward a magnificent hymn of praise, by turns energetic and introspective. Joseph Machlis wrote of this magnificent musical offering, "For sheer grandeur of conception, there is little in the output of the first half of our century to rival the *Symphony of Psalms*." ---Richard E Rodda

VERDI: Quattro Pezzi Sacri (Four Sacred Pieces)

It is not unusual for a person's thoughts to turn toward religion at the end of a long life. Verdi's last opera, *Falstaff* was completed and premiered when he was eighty years old, crowning a long and distinguished career. Arrigo Boito, his librettist for both *Falstaff* and the earlier *Otello*, suggested that they consider doing *Antony and Cleopatra* or *King Lear* next, but Verdi was feeling drained. In the words of his long-time companion, Giuseppina Streponi, he was "too old, too tired." One by one his colleagues and friends had passed from the scene, and now he, too, felt the weight of his years. Instead of another opera, he began work on a concert setting of the traditional Te Deum text of the Catholic Church, and when it was finished he turned to the Stabat Mater. Two unaccompanied settings, Ave Maria and Laudi alla Vergine Maria, had been done earlier, between *Otello* and *Falstaff*.

These four sacred choruses vary widely in dramatic scope and performing requirements. Verdi did not think of them as a set, but they were generally understood to be his last compositions, and even he, at times, referred to them as his *pezzi sacri*. He was uncomfortable with the idea of performing all four together, however. At his request the intimate Ave Maria (which had already had a church performance) was omitted in 1898 when the other three were premiered in an Easter-week concert given at the Paris Opera, organized by the attentive Boito. It was again omitted at the first Italian performance, conducted by Toscanini a month later in Turin. The following year all four were given at La Scala in Milan, Verdi's adopted city, and the *Four Sacred Pieces* have since then been more often performed together than separately.

They did turn out to be his last musical works. In his final years he occupied himself with overseeing the construction of what he regarded as his last and greatest achievement, a retirement home he had endowed for needy musicians. The public immediately and universally dubbed it Casa Verdi. The revered composer, last of the great heroes of the Italian struggle for unification, was buried there according to his wishes, beside his beloved Giuseppina.

VERDI: Quattro Pezzi Sacri (Four Sacred Pieces)

Te Deum. This text is the oldest of the four, dating at least as far back as the early sixth century. It has been ascribed to various saints and other churchmen, the most poetic legend being that it was spontaneously composed by St. Ambrose and St. Augustine, singing verses in alternation, on the occasion of St. Augustine's baptism in 387 AD. Its first portion is a hymn of praise to God the Father, followed by reference to Christ the Judge and Redeemer, and finally a series of pleas quoted from the Psalms.

Verdi's setting is the longest, most dramatic, and most varied of the *Four Sacred Pieces*. Its musical language, again with economy and little repetition, scales the heights and descends to the depths in sensitive response to the words. In a letter to the director of the Chapel of St. Anthony in Padua, the composer noted that most *Te Deums* are triumphal settings, appropriate to victories, coronations, and the like. He promised that his version would portray all the facets of the text: "At the beginning Heaven and Earth rejoice.... But halfway through, the color and tone change . . . and Christ is born of the Virgin and appears to mankind.... Mankind believes, in the *Judex venturus*. . .invokes pitiful gloom, distress approaching even terror!" Verdi ends with humble prayer. A single, lonely soprano voice chants the words "In you, Lord, I have trusted," which are repeated in glory by the chorus and rounded off in hushed solemnity by the orchestra.

---Nick Jones

The UNIVERSITY SYMPHONY ORCHESTRA is composed of university music students, with some community members who have gained membership through audition. Originally named the St. Cecilia Orchestra, the university orchestra was directed by Dr Malcolm Forsyth from 1977 until 1986. The Academy Strings, which comprise the string sections of the orchestra, was originally named the Baroque Strings, and was formed in 1979 by Professor Norman Nelson and has for the past two years been directed by Professor Tanya Prochazka. Today's University Symphony Orchestra, directed by Forsyth, was formed in 1991.

Remarkable performances in the past eight years have included all four Brahms Symphonies, Sibelius's Second and Fifth, and Dvořák's Eighth and Ninth, a fully-staged performance of Mozart's *The Marriage of Figaro* with the university's voice/opera division, Schubert's Great C-major Symphony, Canadian composer Alexina Louie's *The Eternal Earth*, and Elgar's oratorio "The Music Makers".

Conductor Dr MALCOLM FORSYTH was voted Canadian Composer of the Year in 1989, and has won three JUNO awards for "Best Classical Composition", the first for his Suite for Orchestra, *Atayoskewin*, a second in 1995 for *Sketches from Natal*, and his third JUNO for *Electra Rising: Concerto for Violoncello and Chamber Orchestra* in 1998. With a performance background in trombone, Dr Forsyth played principal trombone with the Edmonton Symphony for many years. He is professor of composition and music theory at the University of Alberta and, since 1996, its Composer-in-Residence. As conductor he has appeared with the Edmonton Symphony Orchestra, The Alberta Ballet and the National Symphony Orchestra of the SABC in Johannesburg.

University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of some 80 singers. Under the direction of Debra Cairns, the ensemble studies and performs a variety of sacred and secular repertoire ranging from motets, part songs and spirituals, to large works with orchestra.

A national semi-finalist in this year's CBC National Competition for Amateur Choirs (Mixed Choir category), the ensemble has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, and has been heard on national broadcasts of the CBC. The choir has also appeared as guest artist in Edmonton's Musica Festiva concert series and the Department of Music's showcase concert series, Music at Convocation Hall. In May 2000 the Choir will be travelling to Ontario.

Debra Cairns (conductor, University of Alberta Concert Choir)

A graduate of the University of Illinois at Urbana-Champaign, Debra Cairns joined the Department of Music in 1989. She teaches choral conducting at both the undergraduate and graduate levels, and conducts the University of Alberta Concert Choir. Dr Cairns is also the director of *I Coristi*, a community chamber choir which she formed in 1994. A recipient of a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting, Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the *Choral Journal* and *Anacrusis*, and has edited a mass by Palestrina which was issued by Carus-Verlag of Stuttgart, Germany in March, 1999. She is on the program committee for Podium 2000, which will be held in Edmonton in July, and is active as a clinician, adjudicator and examiner in Alberta and other parts of Canada. Debra Cairns is a former member of the Board of Directors of the Alberta Choral Federation.

University of Alberta Madrigal Singers

Comprised of about 40 singers from across campus, the Madrigal Singers have emerged in the past decade as one of the foremost university chamber choirs in Canada. First prize winners in the CBC's Choral Competition for Amateur Choirs in 1992, 1996 and 1998, the Madrigal Singers have also had several successes at two major international competitions in Germany. Last May they earned first prize for their performance in the International Competition in Cork, Ireland.

Recorded regularly by CBC for national as well as regional broadcast, the Madrigal Singers recently released their second CD recording, *Balulalow*, a recording of Christmas music. The Madrigal Singers have appeared frequently as guests of the Edmonton Symphony Orchestra, and recently performed Ravel's ballet music *Daphnis and Chloe* with the Edmonton Symphony and Grzegorz Nowak. They have also collaborated on several occasions with the Alberta Baroque Ensemble and with Pro Coro Canada. Later this month they will conduct a brief tour to Calgary to participate in a choral workshop and performance sponsored by several Calgary high school choirs. Next November the Madrigal Singers have been invited to a Festival of Canadian University Choirs in Toronto, to participate in a performance of Murray Schafer's rarely heard "Credo" from the oratorio "Apocalypse".

Leonard Ratzlaff (conductor, University of Alberta Madrigal Singers)

Leonard Ratzlaff has been on the faculty in the Department of Music at the University of Alberta since 1981. A native Albertan, Ratzlaff received his music training in B.C. and Manitoba and completed his doctorate at the University of Iowa in 1985. His dissertation on Austrian 19th century composer Anton Bruckner's *Te Deum* earned him the Julius Herford Dissertation Prize from the American Choral Directors Association. Ratzlaff directs the University of Alberta Madrigal Singers, and co-supervises the largest graduate studies program in choral conducting in Canada. In addition to these duties, Ratzlaff also acts as a vocal coach in the Department's chamber music program. His performance activity as a baritone soloist has included appearances in Alberta and at several summer music festivals in Europe, including the Classical Music Festival in Eisenstadt, Austria and the Robert Shaw Institute for Choral Music in Souillac, France. In addition to his duties at U of A, Ratzlaff directs the Richard Eaton Singers and has appeared regularly as guest conductor of the Edmonton Symphony and Pro Coro Canada.. He has been appointed the conductor of the National Youth Choir of Canada in 2000. The NYC, which normally meets every two years, will convene for three weeks in July, with highlights including appearances at the **Podium 2000** and **ISME 2000** conferences in Edmonton as well as a tour of Saskatchewan and Alberta. Ratzlaff has been on the board of the Association of Canadian Choral Conductors, and served as President of ACCC from 1994-96.

Michelle Marie Santiago

Michelle Marie Santiago was born in Edmonton in 1982 and began her music studies at the Alberta College Conservatory of Music (Early Childhood Music Program) in 1984. In 1989, she joined the Alberta College Schola Cantorum choir and started piano lessons. For the past seven years, she had studied with the late Dr Ernesto B Lejano. Winning numerous first prizes and scholarships at the Edmonton Kiwanis Music Festival, Michelle had the honour of representing Edmonton at the 1997 and 1999 Alberta Music Festivals. In 1998, Michelle won the Alberta Registered Music Teachers Association (ARMTA) solo piano competition and represented Alberta at the 1999 Canadian Federation of Music Teachers Association (CFMTA) National Piano Competition in Winnipeg. Michelle also participated in the 1999 Eastman Piano Festival and International Piano Competition for Young Artists in Rochester, N.Y. She is a recipient of numerous awards and scholarships including the Alberta College Most Outstanding Achievement in Piano Scholarship (1998), a Beryl Barns Memorial Award (1999), the Universiade 83 Scholarship (1999) and an Alberta Foundation for the Arts Study Grant (1999). She has appeared in various recitals and performances at the John F. Kennedy Center in Washington, D.C., the Francis Winspear Centre for Music, Alberta Government House, Edmonton City Hall, Kilbourn Hall, Eastman Theatre, Alberta College Muttart Hall, the University of Alberta Convocation Hall, and the Grande Prairie Regional College Performing Arts Recital Hall.

1999-2000 University Symphony Orchestra

Conductor: Malcolm Forsyth

Violin I

David Colwell, Co-Concertmaster
Carolina Giesbrecht, Assistant Concertmaster
Mark van Manen, Co-Concertmaster
Maya Rathnavalu
Luc Barton
Grant Sigurdson
Hannah Cheung
Tabitha Chiu
Kim Bertsch

Violin II

Monica Stabel*
Kenneth Heise
Kristin Dahle
Matthew Smith
Madeleine Lussier
Cynthia Johnston
Robin Leicht
Laura Grantham-Crosley
Carol Sperling
Scott Zubot

Viola

Brianne Archer*
Diane Leung
Sheldon Person
Dawn Rempel
Jared Samborski
Jeremy Tusz
Owen Borstad

Cello

Sarabeth Steed*
Jeff Faragher
Amy Tucker
Hannah Wensel
Mark Moran
Doug Millie
Martin Kloppers
Bonnie Pollock
Karina Bodó

Bass

Toscha Turner*
Mathew Stepney
Amanda Broda
Jan Urke (Faculty)
John Taylor (ESO)

Flute

Briana Strachan*
Lindsay Griffin
Sarah Bouthillier
Chelle Jerome
Melissa Ratcliff (also Piccolo)

Oboe

Shelly Foster*
Heather Davis
Krista Dyck
Judith Fulcher
Adam Garvin (English horn)

Clarinet

Darren Sahl*
Mark Bass
Michelle Carey (Bass clarinet)

Bassoon

Ondřej Goliáš*
Joanne Carson
Jackie Opgenorth
Aaron Hryciw (also Contrabassoon)

Horn

Paul Flowers*
Kathleen Marsh
Lya Noon
Marino Coco

Trumpet

Chris Hodge* (also Cornet)
Neil Barton (also Cornet)
Jamie Burns
Sherri Twarog
Craig McLaughlan
Fordyce Pier (Faculty)

Trombone

Megan Hodge*
Alden Lowrey
Ted Huck
Rod MacGillivray (Bass)

Tuba

Justin Litun*

Timpani

Nicholas Jacques*

Percussion

Court Laslop*
Tym Armstrong
Jonathan Sharek
Steven Reichenauer
Scott Davidchuk

Piano

Annette Feist
Megan Miller

Harp

Nora Bumanis (Faculty)

1999-2000 University of Alberta Concert Choir
Debra Cairns, Conductor
Kimberly Nikkel, Assistant Conductor
Megan Miller, Accompanist

Soprano I

Yunn Au-Yeung
Aynsley Crouse
Megan Hall
Maria Holub
Christy McColl
Christina Schmolke
Nadene Sharp
Suzanne Sharp
Krystyn Sommerfeldt
Jennifer Venance
Caitlin Wells
Kym White
Ruth Wong

Alto I

Lisa Eshpeter
Annette Feist
Lesley Anne Foster
Ashley Jacobsen
Elizabeth Keeler
Teresa LaRocque-Walker
Annalise Mikulin
Megan Miller
Kimberly Nikkel
Mary O'Connell [Secretary]
Jessica Olsen
April Ramsay [Fundraising Co-Chair]

Tenor

James Andrews [II]
Andrew Bore [II]
Richard Cui [I]
Joseph Paul Ekemu [I]
John Paul Emunu [I]
Kevin Flesher [I]
William McBeath [I] [Treasurer, Fundraising Co-Chair]
David Ward [I]
Erin Waugh [I]
Corey Whaley [II]

Soprano II

Heather Davidson
Nicole Hounjet
Jina Kim
Sara King
Bridget Kissau [President]
Ali Liebert
Ariane Maisonneuve
Rachelle Melchin
Christie Ramsay [Vice President]
Jessica Schultz
Shannon Simpson
Natalie VanBrabant

Alto II

Jacqueline Biehler
Valerie David
Morgan Elliot
Megan Dawn Faulkner
Siew Chui Ho
Mona Huedepohl
Jacelyn Jagessar
Rebecca D Anderson
Loretta Richter
Michelle Marie Santiago
Katy Yachimec

Bass/Baritone

Ian Craig [I]
Rob Curtis [I]
Percy Graham [II]
Keith Hills [I]
Donald Lee [I]
Peter Leoni [I]
Matthew A.R. Lowry [I]
Jeff Lynch [II]
Kevin Marsh [I]
Doug Millie [I]
Richard Reimer [I]
Nathan Seinen [II]
Kevin Semenjuk [I]
Davin Swenson [II]
Andrew Switzer [II]

The University of Alberta Madrigal Singers, 1999-2000
Leonard Ratzlaff, Conductor
John Wiebe, Assistant Conductor

Soprano

Ebony Chapman
Tracy Fehr
Lisa Fernandes
Bernice Gartner
Megan Hall
Melanie Hartman
Jessica Heine
Tanis Holt
Jolaine Kerley
Catherine Kubash
Carmen So
Jorgianne Talbot

Alto

Gillian Brinston
Deanna Davis
Annette Feist
Kara Gushuliak
Melanie Hladunovich
Mona Huedepohl
Lisa Lorenzino
Shannon Markovich
Kim Nikkel
Bonnie Pollock
Sarah Thomsen

Tenor

John Brough
Terry Godwaldt
Francesco Mosaico
Michael Otto
Andrew Richardson
John Wiebe
Dale Zielke

Bass

Christian Berubé
Mark Cahoon
Kevin Gagnon
Sam Hudson
Adam Johnson
Matt Johnson
Michael Kurschat
Matthew Ogle
Trevor Sanders



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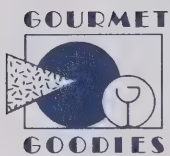
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May
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Scott Whetham, tuba
Music For Tuba. Program will include
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Whetham (chamber ensemble).

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Leônor Rondeau, piano.
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Program



Department of Music
University of Alberta

Program

Toccata and Fugue, Opus 59 (1901)	Max Reger (1873-1916)
Epilogue from Hommage à Frescobaldi (1951)	Jean Langlais (1907-1991)
Mein junges Leben hat ein end'	Jan Sweelinck (1562-1621)
Wachet auf, ruft uns die Stimme, BWV 645	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in A Minor, BWV 543	Johann Sebastian Bach
Litanies (1937)	Jehan Alain (1911-1940)

Upcoming Events:

10 Monday, 8:00 pm

Master of Music Recital

Lisa Fernandes, soprano

Program will include works by Schutz, Wolf, Villa-lobos, and Bernstein.

Free admission

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John L Haar Theatre, Grant MacEwan Community College, Jasper Place Campus. Admission: \$8/adult, \$5/student/senior. For more information, please call 497-4436.

11 Tuesday, 8:00 pm

New Music Concert

A program of recent works by student composers at the University of Alberta.

Free admission

14 Friday, 8:00 pm

Master of Music Recital

Barbara Sadler Wells, soprano

Program will include works by Handel, Berg, Mozart, Copland, Puccini, and Vivaldi. Robertson-Wesley United, Church, 10209 - 123 Street

Free admission

17 Monday, 8:00 pm

Master of Music Recital

Leônôr Rondeau, piano

Free admission

20 Thursday, 8:00 pm

Master of Music Recital

Julie Golosky, mezzo-soprano

Program will include works by Bolcom, Britten, Dring, and Barab.

Free admission

25 Tuesday, 8:00 pm

Trombone Celebration featuring Christopher Taylor, John McPherson and students.

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May

14 Sunday, 8:00 pm

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Scott Whetham, tuba

Music For Tuba. Program will include works by Vinter, Hindemith, Forsyth, Whetham (chamber ensemble).



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Sarabeth Steed, cello

assisted by

Leanne Regehr and Roger Admiral, piano

Wednesday, April 12, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Suite No. 6 in D Major (c. 1720)	Johann Sebastian Bach
Prelude	(1685-1750)
Sonata in C major, Op. 119 (1949)	Sergey Prokofiev
Andante grave	(1891-1953)
Moderato	
Allegro, ma non troppo	
Roger Admiral, piano	

Intermission

Sonata in A major, Op. 69 (1807-1808)	Ludwig van Beethoven
Allegro ma non tanto	(1770-1827)
Scherzo	
Adagio cantabile-Allegro vivace	
Leanne Regehr, piano	

Ms Steed is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events:

14 Friday, 8:00 pm

Master of Music Recital

Barbara Sadler Wells, soprano

Robertson-Wesley United Church

10209 - 123 Street

Free admission

20 Thursday, 8:00 pm

Master of Music Recital

Julie Golosky, mezzo-soprano

Free admission

25 Tuesday, 8:00 pm

Trombone Celebration featuring

Christopher Taylor, John

McPherson and students

Free admission

May

14 Sunday, 8:00 pm

Faculty Recital

Scott Whetham, tuba

Music For Tuba

Program will include works by Vinter,

Hindemith, Forsyth, Whetham

(chamber ensemble)

30 Tuesday, 8:00 pm

Master of Music Recital

Leônôr Rondeau, piano

Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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In Recital

Shannon Markovich, mezzo-soprano

assisted by

Roger Admiral, piano

Sunday, April 16 at 8:00pm, Con Hall



Convocation
Hall

**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Program

Un Certo Non So Che

Transcribed by Pietro Floridia

Antonio Vivaldi

(1680-1743)

O Del Mio Dolce Ardor (*Paride ed Elena*) (1770)

Christoph Willibald von Gluck

(1714-1787)

Ah, Guarda Sorella (*Così Fan Tutte*) (1790)

Wolfgang Amadeus Mozart

(1756-1791)

Gillian Brinston, soprano

Zigeunerlieder, Op. 103 (1887)

Johannes Brahms

(1833-1897)

I) He, Zigeuner, greife in die Saiten ein!

II) Hochgetürmte Rimaflut

III) Wisst ihr, wann mein Kindchen

IV) Lieber Gott, du weisst

V) Brauner Bursche

VI) Röslein dreie in der Reihe

VII) Kommt dir manchmal in den Sinn

VIII) Rote Abendwolken

Intermission

Canticle III, Op. 55, *Still Falls The Rain* (1954)

Words by Edith Sitwell

Benjamin Britten

(1913-1976)

with guests

Annette Feist, piano

Marino Coco, horn

Folksong Arrangements

Benjamin Britten

(1913-1976)

I) Early One Morning

II) At The Mid Hour Of Night

III) The Ash Grove

IV) Bird Scarer's Song

V) The Last Rose Of Summer

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Markovich.

Reception to follow in the Arts Lounge.

Translation

Un Certo Non So Che/Some one, I know not

Some one, I know not who, reaches me and passes through my heart, and yet I feel no pain. Could this be love? In it's voracious ardor my foot has already been recklessly placed.

O Del Mio Dolce Ardor/Oh, my beloved

Oh, my beloved, whom my heart desires, the air which you breathe, inspires my soul. Wherever my eye may wander, your lovely features are painted on my heart and awaken love within me. My thoughts imagine lover's hopes; And in this longing that causes my bosom to burn, I seek you, I call you, I hope and I sigh.

Ah, Guarda Sorella/See here sister

Fiordiligi: See here Dorabella, Guglielmo, my lover!

Tell me, sister, where could you discover so great a nobility as shown in his face?

Dorabella: This one of Ferrando, I love it!

What light in his glances!

It sparkles, and dances, and lends him such grace!

Fiordiligi: The face of a hero, audacious, yet disarming!

Dorabella: His face is expressive, so gracious, so kindly and charming,

Yet he is manly and possessive!

Together: I'm ever so happy, contented and happy!

If this love of mine ever fails in affection, or turns in another direction,

My darling, may Fate take revenge on my heart.

Fiordiligi: If ever my feelings should waver or alter, if ever a discord should tear us apart,

My darling, may Fate take revenge on my heart.

Dorabella: If ever my candor should weaken or falter, if ever my fervor should fail or depart,

My darling, may Fate take revenge on my heart.

Zigeunerlieder

He, Zigeuner, greife in die Saiten ein!/Ho there, Gypsy, strike the string,

Ho there, Gypsy, strike the string,

play the song of the faithless maiden!

Let the strings weep, lament in sad anxiety,

till the warm tears flow down the cheeks.

Hochgetürmte Rimaflut/High towering Rima waves

High towering Rima waves, how turbid you are!

By these banks I lament loudly for you, my sweet!

Waves are fleeing, waves are streaming,

rushing to the shore, to me;

Let me by the Rima banks forever weep for her!

Wisst ihr, wann mein Kindchen/Do you know when my little one is her loveliest

Do you know when my little one is her loveliest?

When her sweet mouth teases and laughs and kisses me.

Little Maiden, you are mine, fervently I kiss you.

The good Lord created you just for me!

Do you know when I like my lover best of all?

When he holds me closely enfolded in his arms.

Sweetheart, you are mine, fervently I kiss you.

The good Lord created you just for me alone!

Lieber Gott, du weisst/Dear God, you know

Dear God, you know how often I regretted the kiss,

I gave but once to my beloved.

My heart commanded me to kiss him.

I shall think forever of the first kiss.

Dear God, you know how often at dead of night,

In joy and in sorrow I thought of my dearest one.

Love is sweet, though bitter be remorse.

My poor heart will remain ever, ever true!

Brauner Bursche/The bronzed young fellow

The bronzed young fellow leads to the dance his lovely blue-eyed maiden,

Boldly clanking his spurs together, a Czardas melody begins.

He caresses and kisses his sweet dove,

Whirls her, leads her, shouts and springs about;

Throws three shiny silver coins on the cymbal to make it ring!

Röslein dreie in der Reihe/Roses three in a row bloom so red

Roses three in a row bloom so red,

There's no law against the lad's visiting his girl!

Oh, good Lord, if that too were forbidden,

This beautiful wide world would have perished long ago.

To remain single would be a sin!

The loveliest city in Alföld is Ketschkemet;

There abide so many maidens sweet and nice.

Friends, go there to choose a little bride;

Ask for her in marriage and then establish your home;

Then empty cups of joy!

Kommt dir manchmal in den Sinn/Do you sometimes recall, my sweet love

Do you sometimes recall, my sweet love,

When you once vowed to me with solemn oath?

Deceive me not, leave me not,

You don't know not how dear you are to me!

Do love me as I love you.

Then God's grace will descend upon you!

Rote Abendwolken/Red clouds of evening

Red clouds of evening move across the firmament.
Longing for you, my sweet, my heart is afire.
The heavens shine in glowing splendor,
And I dream night and day only of the sweet love of mine.

Still Falls The Rain (The Raids, 1940. Night and Dawn)

Still falls the Rain—
Dark as the world of man, black as our loss—
Blind as the nineteen hundred and forty nails
Upon the Cross.

Still falls the Rain
With a sound like the pulse of the heart that is changed to the
hammer-beat
In the Potter's Field, and the sound of the impious feet
On the Tomb:

Still falls the Rain
In the Field of Blood where the small hopes breed and
the human brain
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain
At the feet of the Starved Man hung upon the Cross.
Christ that each day, each night, nails there, have mercy
on us—
On Dives and on Lazarus:
Under the Rain the sore and the gold are as one.

Still falls the Rain—
Still falls the Blood from the Starved Man's wounded Side:
He bears in His Heart all wounds— those of the light
that died,
The last faint spark

In the self-murdered heart, the wounds of the sad un-
comprehending dark,
The wounds of the baited bear—
The blind and weeping bear whom the keepers beat
On his helpless flesh . . . the tears of the hunted hare.

Still falls the Rain—
Then— O Ile leape up to my God: who pulles me
doun —?—
See, see where Christ's blood streames in the firmament:
It flows from the Brow we nailed upon the tree
Deep to the dying, to the thirsting heart
That holds the fires of the world — dark-smirched with
pain
As Caesar's laurel crown.

Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain—
'Still do I love, still shed my innocent light, my Blood,
for thee.'

—Edith Sitwell

In Recital

Leanne Regehr, piano

Tuesday, April 18, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Toccata in G Minor, BWV 915	Johann Sebastian Bach (1685-1750)
Etude - Pour les quartes (1915)	Claude Debussy (1862-1918)
Out of Doors (1926)	Bela Bartok (1881-1945)
I With Drums and Pipes	
II Barcarolla	
III Musettes	
V The Chase	

Intermission

Variations in F Minor, Hob. XVII:6 (1793)	Joseph Haydn (1732-1809)
Sonata No. 3, Op. 28 (1917)	Sergei Prokofiev (1891-1953)

Ms Regehr is a recipient of a Beryl Barns Memorial Award (Graduate).

Everyone is invited to a reception in the Arts Lounge following the recital.

Upcoming Events:

April

20 Thursday, 8:00 pm - Postponed

Master of Music Recital

Julie Golosky, mezzo-soprano.

Program will include works by
Bolcom, Britten, Dring, and Barab.

Free admission

25 Tuesday, 8:00 pm

Trombone Celebration featuring

Christopher Taylor, John

McPherson and students

Free admission

29 Saturday, 8:00 pm

The University of Alberta

Concert Choir

Tour Concert

Debra Cairns, Conductor

Program will include works by
Mendelssohn, Elgar, Rheinberger, and
Patriquin.

Admission: Donations will be
collected at the door to help offset tour
costs. For donations of \$20 or more, a
tax receipt can be issued.

May

14 Sunday, 8:00 pm

Faculty Recital

Scott Whetham, tuba

Music For Tuba. Program will include
works by Vinter, Hindemith, Forsyth,
Whetham (chamber ensemble).

30 Tuesday, 8:00 pm

Master of Music Recital

Leônôr Rondeau, piano. Free
admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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change without notice. Please call 492-0601 to confirm
concerts (after office hours a recorded message will
inform you of any changes to our schedule).

In Recital

Kevin Marsh, guitar

Saturday, April 22, 2000 at 8:00 pm

Cuatro Valses de Venezuela (1947)

Antonio Lauro
(b.1917)

La Catedral (1914)

Preludio "Saudade" (1938)
Andante Religioso
Allegro Solemne

Agustin Barrios Mangore
(1885-1944)

Prelude, Fugue and Allegro, BWV 998 (ca.1740)

Johann Sebastian Bach
(1685-1750)
arr. Micheal Lorimer

Intermission

7 Dreamscapes (1991)

In Sorrow's Wake
Skeleton
Hejira
Pine Cove
Tufnell Park
Watercolor
The Current

Andrew York
(b.1958)

Sonatina (Op.51) (1956)

Allegretto
Lento
Rondo

Lennox Berkeley
(1913-1976)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Marsh.

Mr Marsh is a recipient of the Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta

In Recital

Shannon Simpson, soprano

assisted by

Roger Admiral, piano

Saturday, April 22, 2000 at 8:00 pm
Fine Arts Building 1-29



Department of Music
University of Alberta

Program

Fünf Gedichte Fur Eine Frauenstimme (1857-58)

Der Engel
Stehe still
Im Treibhaus
Schmerzen
Träume

Richard Wagner
(1813-1883)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Simpson.

Reception to follow.

Translation

Fünf Gedichte Fur Eine Frauenstimme/Five Poems For Female Voice

Text by Mathilde Wesendonk

Der Engel/ The Angel

In my early childhood days
I often heard tales of angels
who exchange the blissful sublimity of heaven
for the sunshine of earth,
heard that, when a heart in sorrow
hides its grief from the world,
bleeds in silence,
and dissolves in tears,

Der Engel/ The Angel (cont'd.)

offers fervent prayers
for deliverance,
then the angel flies down
and bears it gently to heaven.
Yes, an angel came down to me also,
and on shining pinions
bears my spirit away from all torment
heavenward.

Stehe still/Be Still

Rushing, roaring wheel of time,
you measure of eternity;
shining spheres in the vast firmament,
you that encircle our earthly globe;
eternal creation, stop!
enough of becoming, let me be!
Ye powers of generation, cease,
primal thought, that endlessly creates,
stop every breath, still every urge,
give but one moment of silence!
Swelling pulses, restrain you beating;
end, eternal day of the will!
So that, in sweet forgetfulness,
I may take the full measure of all my joy!
When eye blissfully gazes into eye,
when soul drowns in soul;
when being finds itself in being,
and the goal of all hopes is near,
then lips are mute in silent amazement,
the heart can have no further wish:
man knows the imprint of eternity,
and solves your riddle, blessed Nature!

Im Treibhaus/ In the Hothouse

High-arching leafy crowns,
canopies of emerald,
you children of distant lands,
tell me, why do you lament?
Silently you incline your branches,
tracing signs in the air,
and, mute witness to your sorrows,
a sweet perfume rises.
Wide, in longing and desire,
you spread your arms
and embrace, in self-deception,
barren emptiness, a fearful void.
Well I know it, poor plant!
We share the same fate.
Although the light shines brightly round us,

Im Treibhaus/ In the Hothouse

our home is not here!
And, as the sun gladly quits
the empty brightness of the day,
so he, who truly suffers,
wraps round him the dark mantle of silence.
It grows quiet, an anxious rustling
fills the dark room;
I see heavy drops hanging
from the green edges of the leaves.

Schmerzen/Torment

Sun, you weep every evening
until your lovely eyes are red,
when, bathing in the sea,
you are o'ertaken by your early death;
But you rise again in your old splendour,
the aureole of the dark world;
fresh awakened in the morning
like a proud and conquering hero!
Ah, then, why should I complain,
why should my heart be so heavy,
if the sun itself must despair,
if the sun itself must go down?
And, if only death gives birth to life,
if only torment brings bliss;
then how thankful I am that Nature
has given me such torment.

Träume/ Dreams

Say, what wondrous dreams
hold my soul captive,
and have not disappeared like bubbles
into barren nothingness?
Dreams, that in every hour
of every day bloom most fair,
and, with their intimations of heaven,
float blissfully through my mind!
Dreams, that like rays of glory
penetrate the soul,
there to leave an everlasting imprint:
forgetfulness of all, remembrance of one!
Dreams, like the kiss of the spring sun
drawing blossoms from the snow,
so that to undreamed-of bliss
the new day may welcome them.
So that they grow and flower,
spread their scent as in a dream,
softly fade upon your breast,
then sink into their grave.

Upcoming Events:

April

25 Tuesday, 8:00 pm

Trombone Celebration featuring **Christopher Taylor, John McPherson and students**

Free admission

29 Saturday, 8:00 pm

**The University of Alberta Concert Choir
Tour Concert**

Debra Cairns, Conductor

Program will include works by Mendelssohn, Elgar, Rheinberger, and Patriquin.

Admission: Donations will be collected at the door to help offset tour costs. For donations of \$20 or more, a tax receipt can be issued.

May

14 Sunday, 8:00 pm

Faculty Recital

Scott Whetham, tuba

Music For Tuba. Program will include works by Vinter, Hindemith, Forsyth, Whetham (chamber ensemble).

30 Tuesday, 8:00 pm

Master of Music Recital

Leônôr Rondeau, piano. Free admission

In Recital

Melanie Hartman, soprano

assisted by

Georgina Williams, piano

Wednesday, April 26, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



**Department of Music
University of Alberta**

Program

Meinem Hirten bleib ich treu

from Cantata 92 (**Ich hab in Gottes Herz und Sinn**) (1725)

Johann Sebastian Bach
(1685-1750)

Guest artist: **Maya Rathnavalu**, violin

If Music be the Food of Love (1692-1695)

An Evening Hymn (1688)

I Attempt from Love's Sickness (1695)

Henry Purcell
(1659-1695)

Schneeglöckchen (1849)

Der Nussbaum (1840)

Intermezzo (1840)

Er ist's (1849)

Robert Schumann
(1810-1856)

Intermission

Batti, batti o bel Massetto

from the opera **Don Giovanni** (1787)

Wolfgang Amadeus Mozart
(1756-1791)

Mai (1871)

Mandoline (1891)

Ici-bas (1877)

Reve d'Amour (1875)

Gabriel Fauré
(1845-1924)

Under the Greenwood Tree (1740)

Come Away, Death (1741)

Ariel's Song (Where the Bee Sucks) (1746)

Thomas Augustine Arne
(1710-1778)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hartman.

Translation

Meinem Hirten bleib ich treu (I will remain true to my Shepherd)

I will remain true to my Shepherd, though my cup of pain overflow, I will rest in His will, and He will stand by me in suffering. For after tears Jesus' sun will shine again. I will live for Jesus and He will direct me. Rejoice, my heart, that you will cease to beat, for Jesus has done enough. Amen; Father, receive me!

Schneeglöckchen (Snowdrop)

The snow, that only yesterday in little flakes fell from the sky, hangs now congealed, a little bell, on tender stem. Snowdrop, its little bell is ringing; what does it mean in the still wood? Oh quickly come! There in the wood it rings in spring. Oh come you leaves, blossom and flower, you that yet dream. Come all into spring's holy bower! Come, tarry not!

Der Nussbaum (The Nut-Tree)

A nut-tree unfolds its green before the house; fragrantly, airily, it spreads its leaves. It bears many sweet blossoms; soft breezes come and caress them. They whisper together in their pairs, bowing their delicate heads to kisses. They whisper of a young girl, who thinks night and day--ah, she herself knows not what! They whisper--but who can understand so soft an air?--whisper of a bridegroom and next year. The young girl listens, the tree softly rustles; yearning, wondering, she sinks smiling into sleep and dreams.

Intermezzo

In wondrous joy I hold your image deep in my heart. It looks at me, so happy and bright, every hour of the day. Softly my heart sings to itself an old and lovely song, that soars into the air and swiftly flies to you.

Er ist's (It's Here!)

Spring once again floats her blue ribbons on the breezes; sweet familiar scents drift full of promise through the country-side. Already violets are dreaming; soon they will appear. Listen, a harp sounds softly from afar! Spring, it is you indeed--it is you I have heard!

Batti, batti o bel Massetto (Beat me, beat me, my Masetto)

Beat me, beat me, my Masetto, beat your sorrowful Zerlina. Here I'll stand, like a lamb, I'll endure your every blow. I will let you tear my hair out! I will let you pluck my eyes out! And I'll kiss the hands that beat me, for my love is true, you know. Ah, I see now, you are heartless! Make it up, let's be united. Both contented and delighted. Night and day with you I'll spend.

Mai (May)

As May, all in flower, calls us to the meadows, come do not cease to bring close to your heart the countryside, the woods, the charming shades, the vast reflection of the moon over the shores of sleepy rivers; the path that ends where the road begins, and the air, the spring and the immense horizon; the horizon, modest and cheerful, which the world places as a lip at the bottom of the gown of the skies. Come, and let the gaze of the chaste stars, falling on the earth through so many veils, the tree, imbued with perfumes and songs, the warm wind of the south in the fields, and the shadow, and the sun, and the tide and the greenery, and the radiance of all nature, let them brighten, like a twofold flower, the beauty of your face and the love in your heart!

Mandoline (Mandolin)

The serenading swains and their lovely listeners exchange insipid remarks under the singing boughs. There is Tircis and there is Aminta, and the eternal Clitander, and there is Damis, who for many cruel ladies fashions many tender verses. Their short silken vests, their long dresses with trains, their elegance, their gaiety and their soft blue shadows whirl madly in the ecstasy of a moon rose and gray, and the mandolin chatters amid the trembling of the breeze.

Ici-bas (Here Below)

Here below, lilacs die and never is bird song more than short refrain, I dream of summer days that forever remain. Here below, where lips lightly sever and leave no trace of beauty's reign, I dream of kisses fond that forever remain. Here below, me in vain endeavor weep for their love's or friendship's pain, I dream of lovers who forever remain.

Reve d'Amour (Dream of Love)

If there is a charming lawn which the sky moistens, where in each season is born some flower that blooms, where one gathers freely. Lilies, honey-suckle and jasmin, I would make of it the path on which your foot treads. If there is a very loving breast disposed to honor, whose tender devotion has nothing of the morose, if always this noble breast beats with worthy design, I would make of it the cushion on which your forehead rests. If there is a dream of love perfumed with roses, in which one finds each day some sweet thing, a dream that God blesses, where soul to soul is united, Oh! I would make of it the nest in which your heart rests.

In Recital

Megan Miller, piano

Friday, April 28, 2000 at 8:00 pm

Sonata No. 12 in F Major, K 332 (1778)

Allegro

Adagio

Allegro assai

Wolfgang Amadeus Mozart
(1756-1791)

Nine Etudes-Tableaux, Op. 39 (1916-1917)

No. 5 in E-Flat Minor

Serge Rachmaninoff
(1873-1943)

Ballade No. 1 in G Minor, Op. 23 (1835)

Frédéric Chopin
(1810-1849)

Intermission

Piano Concerto No. 3 (1945)

Allegretto

Adagio religioso

Allegro vivace

Béla Bartók
(1881-1945)

with guest: **Corey Hamm, piano**

Miss Miller is the recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.



Arts Building
University of Alberta



Department of Music
University of Alberta



University of Alberta
Department of Music



Concert Choir

Debra Cairns, Conductor
Kimberly Nikkel, Assistant Conductor

Spring 2000 Tour Program

Tour Program (May 1-7, 2000)

(Repertoire will be selected from the following)

Songs of Contemplation

Notre Père

Maurice Duruflé
(1902-1986)

Deus qui Hanc

Marco Burak
(b. 1967)

Locus iste

Anton Bruckner
(1824-1896)

Songs of Death and Remembrance

O vos omnes

Pablo Casals
(1876-1973)

In Flanders Fields

Derek Healey
(b. 1936)

Megan Miller, flute
Rachelle Melchin, soprano

Songs of Praise

Hospodi Pomilui

S.V. Lvovsky
(1830-1894)

Laudate Dominum

(#3 of 3 *Mottetti Latini* 1982)

Niels La Cour
(b. 1944)

Ad Dominum (from *Six Latin Hymns*)

Otto Olsson
(1879-1964)

Richte mich, Gott, Op. 78, No. 2

Felix Mendelssohn
(1809-1847)

Intermission

Songs of Darkness

Nächtens, Op. 112, No. 2

Johannes Brahms
(1833-1897)

Megan Miller, piano

Nocturnes

Hildor Lundvik
(1885-1951)

1. Like a Flowering Almond Tree

2. A Quiet Rain **Christina Schmolke, soprano**

3. Early Spring

Songs of Nature and Love

Auf dem See, op. 41, No. 6

Felix Mendelssohn
(1809-1847)

Kimberly Nikkel, conductor

Come, Shepherd Swains

Healey Willan
(1880-1968)

Serenade, Op. 73, No. 2

Edward Elgar
(1857-1934)

The Shower, Op. 71, No. 1

Zwei Liebchen

Josef Rheinberger
(1839-1901)

(from *Sechs Gesänge*, Op. 108, No.5)

Songs from the Global Community

Hush! Somebody's callin' my name

arr. Brazeal W. Dennard

Ashley Jacobsen, alto

Ian Craig, baritone

Jamaican Market Place

Larry Farrow
(b. ca. 1950)

Our Canadian Heritage

The Maggie Hunter

arr. Ruth Watson Henderson

(from *Five Ontario Folk Songs*)

Megan Miller, piano

She's Like the Swallow

arr. Stephen Chatman

Ah! si mon moine voulait danser

arr. Donald Patriquin

Megan Miller, piano

Rob Curtis, percussion

Text and Translations

Notre Père

Notre Père qui es aux cieux,
que ton nom soit sanctifié,
que ton règne vienne,
que ta volonté soit faite
sur la terre comme au ciel.
Donne nous aujourd'hui
notre pain de ce jour,
pardonne-nous nos offenses
comme nous pardonnons aussi
à ceux qui nous ont offensés,
et ne nous soumets pas à la tentation,
mais délivre-nous du mal.

Our Father, who art in heav'n,
hallow'd be thy Name,
thy kingdom come,
thy will be done,
on earth as it is in heav'n.
Give us this day
our daily bread.
And forgive us our trespasses,
as we forgive those
who trespass against us.
And lead us not into temptation,
but deliver us from evil.

Deus, qui hanc (Roman Missal)

Deus, qui hanc sacratissimam
noctem veri luminis fecisti
illustratione clarescere:
da, quaesumus; ut, cujus
lucis mysteria in terra
cognovimus, ejus quoque
gaudiis in caelo perfruamur:
Qui tecum.

God, who hast made this most
sacred night glow with the radiance
of the true light,
we pray thee grant that we may
share to the full in heaven
the joys of that light whose
mysteries we have known on earth,
and who is God.

Locus Iste (Genesis 28:17)

(trans. by Ron Jeffers)

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.

This place was made by God.
A priceless and holy place,
It is without fault.

O vos omnes (Lamentations 1:12)

O vos omnes, qui transitis per viam,
attendite, et videte:
si est dolor sicut dolor meus.
O vos omnes, qui transitis
per viam.

All you who pass by, is it nothing to you?
Look and see
if there is any sorrow like my sorrow.
All you who pass by, is it
nothing to you?

Hospodi Pomilui

Hospodi Pomilui

Lord, have mercy on us.

Laudate Dominum (Psalm 117:1)

Laudate Dominum omnes gentes,
laudate eum omnes populi.
Sicut erat in principio et nunc
et semper,
et in saeculorum. Amen.

Praise the Lord, all you nations;
extol him, all you peoples.
As it was in the beginning
is now
and forevermore. Amen.

Ad Dominum (Psalm 120)

(trans. by Eugene Lindusky)

Ad Dominum cum tribularer
clamavi
et exaudivit me.

When I was troubled I called out to
the Lord
and He heard me.

Domine libera animam meam
a labiis iniquis
et a lingua dolosa.

O Lord, deliver my soul
from deceitful lips
and from tongues that lie.

Quid detur tibi, aut quid
apponatur tibi ad
linguam dolosam?

What shall he give you,
or what shall he mete out to you,
with your lying tongue?

Sagittae potentis acutae
cum carbonibus desolatoriis.

The sharp arrows of a warrior, with red
hot coals that will consume you.

Heu mihi, quia incolatus meus
prolongatus est: habitavi cum
habitantibus Cedar: multum
incola fuit anima mea.

Woe to me because my lonely
sojourn has been lengthened: for I
dwelt with the people of Cedar: and
my soul was a lonely pilgrim.

Cum his, qui oderunt pacem,
eram pacificus: cum loquebar
illi impugnabant me gratis.

With those who hated peace, I was
a peacemaker; when I spoke to them
they attacked me without reason.

Richte Mich, Gott (Psalm 43:1-5)

Richte mich, Gott, und führe
meine Sache wider das unheilige
Volk, und errette mich von den
falschen und bösen Leuten!

Vindicate me, O God, and plead my
cause against an ungodly people;
and rescue me from deceitful
and wicked men.

Denn du bist der Gott meiner Stärke;
warum verstößest du mich?
Warum lässest du mich so traurig gehen
wenn mein Feind mich drängt?

For you are God, mine stronghold;
why have you rejected me?
Why must I go about mourning,
oppressed by the enemy?

Sende dein Licht und deine Wahrheit,
daß sie mich leiten
zu deinem heiligen Berge
und zu deiner Wohnung,

Send forth your light and your truth,
let them lead me
to your holy mountain
and to your dwelling.

daß ich hineingehe zum Altar Gottes,
zu dem Gott,
der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke,
mein Gott,

Then I will go to the altar of God,
to God,
my joy and my delight.
And I will praise you with the harp,
O God, my God.

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott!
Denn ich werde ihm noch danken,
daß er meines Angesichts Hülfe
und mein Gott ist.

Why are you downcast, O my soul,
and why so disturbed within me?
Hope in God!
For I will yet praise Him,
my Saviour
and my God.

Nächtens (Kugler)

Nächtens wachen auf die irren,
lügenmächtgen Spukgestalten,
welche deinen Sinn verwirren.

Nächtens ist im Blumengarten.
Reif gefallen, dass vergebens
du der Blumen würdest warten.

Nächtens haben Gram und Sorgen
in dein Herz sich eingenistet,
und auf Tränen blickt der Morgen.

Auf dem See (Goethe)

Und frische Nahrung neues Blut
saug' ich aus freier Welt;
Wie ist Natur so hold und gut,
die mich am Busen halt!
Die Welle wieget unserm Kahn
im Rudertakt hinauf,
Und Berge, wolkig himmelan,
begegnet unserm Lauf.

Aug', mein Aug', was sinkst du nieder?
Golden Traume, Kommt ihr wieder?

Weg, du Traum! so Gold du bist.
Hier auch Lieb' und Leben ist.

Und frische Nahrung.....

Zwei Liebchen (Mörke)

Ein Schifflein auf der Donau schwamm,
drin saßen Braut und Bräutigam,
er hüben, sie drüben, sie drüben.
Sie sprach: "Herzliebster, sage mir,
zum Angebind' was geb' ich dir?"
Sie strift zurück ihr Ärmlein,
sie greift ins Wasser frisch hinein.

Der Knabe, der tut gleich also
und scherzt mit ihr und lacht so froh,
"Ach schöne Frau Done,
geb' sie mir für meinen Schatz eine
hübsche Zier!"
Sie zog heraus ein schönes Schwert;
der Knab' hätt' lang' so eins begehrt.
Der Knab' was hält er in der Hand?
Milchweiß ein köstlich Perlenband.

At night awake wandering,
deceiving ghostly apparitions,
which confuse your senses.

At night on the flower garden
frost falls, so that in vain
you will wait for the flowers.

At night care and sorrow
settle in your heart,
and the morning sees your tears.

And now I drink new life, fresh food
from world so free, so blest,
For Nature's joy is wholly good,
it calls me to its quest!
The waves are cradling up our boat,
the oars are keeping time,
And rising mountains seem to float
in heavn'ly clouds sublime.

Are my eyes for sleep now yearning?
Golden dreams are you returning?

Wake, oh dream! Why are you
yearning?
Love and life here richly dwell.

And now I drink new life.....

A little boat floated on the Donau river;
in it sat two little sweethearts,
he on one side, she on the other.
She said: "My beloved, tell me what
gift you would like me to give you
for your birthday?"
And she turned back her sleeves and
dipped her arms into the river.

The little boy did the same,
and they frolicked and laughed joyfully.
"Ah lovely Donau, give me a
beautiful ornament for my sweetheart."
She pulled from the water a beautiful
sword; he had always wanted one just
like it!
And the boy, what did he pull from the
water?
A milky white precious strand of pearls.

Zwei Liebchen (cont'd.)

Er legt's ihr um ihr schwarzes Haar:
sie sah wie eine Fürstin gar.

"Ach, schöne Frau Done,
geb' sie mir für meinen Schatz eine
hübsche Zier!"

Sie langt hinein zum andernmal,
faßt einen Helm von lichtem Stahl.
Der Knab' vor Freud' entsetzt sich
schier,
Fischt einen golden Kamm dafür.

Zum dritten sie ins Wasser griff;
Ach weh! da fällt sie aus dem Schiff.
Er springt ihr nach, er faßt sie keck,
Frau Done reißt sie beide weg:
Frau Done hat ihr Schmuck gereut,
das büßt der Jüngling und die Maid.

Das Schifflein leer hinunterwallt;
die Sonne sinkt hinter die Berge bald.
Und als der Mond am Himmel stand,
die Liebchen schwimmen tot ans Land,
er hüben, sie drüben, sie drüben.

Ah! Si mon moine voulait danser!

Ah! si mon moine voulait danser!
un capuchon je lui donnerais....
un ceinturon je lui donnerais....
un chapelet je lui donnerais....
un froc de bur' je lui donnerais....

S'il n'avait fait voeu de pauvreté,
bien d'autres choses je lui donnerais!

He placed it in her black hair,
and she looked just like a princess.

"Ah lovely Donau, give me a
beautiful ornament for my sweetheart."
And she stretched her hand in the water
again
and grasped a shining helmet of steel.
The boy was amazed with joy, and
fished out a golden comb.

She dipped her hand in the water a third
time, but alas! she fell out of the boat.
He jumped in after her
and quickly grasped her.
But Frau Donau snatched them
both for herself.

The little boat sank, empty;
the sun sank behind the hills.
And as the moon rose in the sky,
the little sweethearts floated dead to
land,
he on one side, she on the other.

Ah! Si mon moine voulait danser!

Ah! If my monk would like to dance!
I would give him a cap....
I would give him a sash....
I would give him a rosary....
I would give him a homespun coat....
If he had not made a vow of poverty,
I would give him other things as well!

University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of some 80 singers. Under the direction of Debra Cairns, the ensemble studies and performs a variety of sacred and secular repertoire ranging from motets, part songs and spirituals, to large works with orchestra.

A national semi-finalist in this year's CBC National Competition for Amateur Choirs (Mixed Choir category), the ensemble has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, and has been heard on national broadcasts of the CBC. The choir has also appeared as guest artist in Edmonton's Musica Festiva concert series and the Department of Music's showcase concert series, Music at Convocation Hall. In May 2000 the Choir will be travelling to Ontario.

Debra Cairns (conductor, University of Alberta Concert Choir)

A graduate of the University of Illinois at Urbana-Champaign, Debra Cairns joined the Department of Music in 1989. She teaches choral conducting at both the undergraduate and graduate levels, and conducts the University of Alberta Concert Choir. Dr Cairns is also the director of *I Coristi*, a community chamber choir which she formed in 1994. A recipient of a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting, Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the *Choral Journal* and *Anacrusis*, and has edited a mass by Palestrina which was issued by Carus-Verlag of Stuttgart, Germany in March, 1999. She is on the program committee for Podium 2000, which will be held in Edmonton in July, and is active as a clinician, adjudicator and examiner in Alberta and other parts of Canada. Debra Cairns is a former member of the Board of Directors of the Alberta Choral Federation.

UNIVERSITY OF ALBERTA CONCERT CHOIR
TOUR 2000 CHOIR

Soprano

Aynsley Crouse (Sherwood Park, AB)
Heather Davidson (Beaverlodge, AB)
Sara King (Edmonton, AB)
Bridget Kissau (St Albert, AB)
Ali Liebert (Duncan, BC)
Ariane Maisonneuve (Donnelly, AB)
Rachelle Melchin (Calgary, AB)
Christina Schmolke (Vernon, BC)
Nadene Sharp (Ponoka, AB)
Suzanne Sharp (Ponoka, AB)
Natalie Van Brabant (St Paul, AB)
Ruth Wong (Edmonton, AB)

Alto

Rebecca D. Anderson (Edmonton, AB)
Morghen Elliot (Edmonton, AB)
Lisa Eshpeter (Daysland, AB)
Ashley Jacobsen (Prince George, BC)
Elizabeth Keeler (Raymond, AB)
Teresa LaRocque-Walker (Edmonton, AB)
Annalise Mikulin (Edmonton, AB)
Megan Miller ** (Sherwood Park, AB)
Kimberly Nikkel * (Winnipeg, MB)
Katy Yachimec (Ft McMurray, AB)

Tenor

James H. Andrews (Edmonton, AB)
Andrew Bore (Stirling, AB)
Kevin Flesher (Edmonton, AB)
William McBeath (Edmonton, AB)
Corey Whaley (Pense, SK)

Bass

Ian Craig (Edmonton, AB)
Rob Curtis (Edmonton, AB)
Percy Graham (Edmonton, AB)
Peter Leoni (Camrose, AB)
Kevin D. Marsh (Edmonton, AB)
Doug Millie (Edmonton, AB)
Andrew Switzer (Edmonton, AB)

Director: Dr. Debra Cairns

* Assistant Conductor: Kimberly Nikkel

** Accompanist: Megan Miller



If Music is an important part
of your life...

The Department of Music Offers:

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- Masters and Doctoral programs comprising studies in Band Conducting, Choral Conducting, Composition, Ethnomusicology, Musicology, Performance, and Theory.
- Performance experience includes:
Concert Choir, Madrigal Singers, Concert Band, Symphonic Wind Ensemble, Jazz Band, Academy Strings, University Symphony Orchestra, Opera Workshop and chamber music.

Deadline for 2000/2001 undergraduate admission applications is May 1 with audition applications due on May 1.

For information regarding programs and available scholarships contact:

The Chair, Department of Music
3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9
Telephone: (780) 492-3263, Fax: (780) 492-9246
World Wide Web address: <http://www.ualberta.ca/~music/>

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- Graduate conducting ensemble for recital projects

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- Debra Cairns (DMus, Illinois)
- Robert de Frece (DMus, Oregon)
- Leonard Ratzlaff (DMus, Iowa)

Deadline for 2001/2002 graduate admission and audition applications: **January 15, 2001**. In-person auditions preferred, although video tapes accepted

For regarding programs and available scholarships contact:

The Graduate Coordinator, Department of Music

3-82 Fine Arts Building, University of Alberta

Edmonton, Alberta, Canada T6G 2C9

Telephone: (780) 492-3263; Fax: (780) 492-9246

Website Address: <http://www.ualberta.ca/music>

e-mail: dcairns@ualberta.ca

lratzlaf@ualberta.ca

Join us!



Debra Cairns, Conductor
Kimberly Nikkel, Assistant Conductor

Spring 2000 Tour Program

Program



Department of Music
University of Alberta

Tour Program (May 1-7, 2000)
(Repertoire will be selected from the following)

Songs of Contemplation

Notre Père

Maurice Duruflé
(1902-1986)

Deus qui Hanc

Marco Burak
(b. 1967)

Locus iste

Anton Bruckner
(1824-1896)

Songs of Death and Remembrance

O vos omnes

Pablo Casals
(1876-1973)

In Flanders Fields

Derek Healey
(b. 1936)

Megan Miller, flute
Rachelle Melchin, soprano

Songs of Praise

Hospodi Pomilui

S.V. Lvovsky
(1830-1894)

Laudate Dominum

(#3 of 3 *Mottetti Latini* 1982)

Niels La Cour
(b. 1944)

Ad Dominum (from *Six Latin Hymns*)

Otto Olsson
(1879-1964)

Richte mich, Gott, Op. 78, No. 2

Felix Mendelssohn
(1809-1847)

Intermission

Songs of Darkness

Nächtens, Op. 112, No. 2

Johannes Brahms
(1833-1897)

Megan Miller, piano

Nocturnes

Hildor Lundvik
(1885-1951)

1. Like a Flowering Almond Tree

2. A Quiet Rain **Christina Schmolke, soprano**

3. Early Spring

Songs of Nature and Love

Auf dem See, op. 41, No. 6

Felix Mendelssohn
(1809-1847)

Kimberly Nikkel, conductor

Come, Shepherd Swains

Healey Willan
(1880-1968)

Serenade, Op. 73, No. 2

Edward Elgar
(1857-1934)

The Shower, Op. 71, No. 1

Zwei Liebchen

Josef Rheinberger
(1839-1901)

(from *Sechs Gesänge*, Op. 108, No.5)

Songs from the Global Community

Hush! Somebody's callin' my name

arr. Brazeal W. Dennard

Ashley Jacobsen, alto

Ian Craig, baritone

Jamaican Market Place

Larry Farrow
(b. ca. 1950)

Our Canadian Heritage

The Maggie Hunter

arr. Ruth Watson Henderson

(from *Five Ontario Folk Songs*)

Megan Miller, piano

She's Like the Swallow

arr. Stephen Chatman

Ah! si mon moine voulait danser

arr. Donald Patriquin

Megan Miller, piano

Rob Curtis, percussion

Text and Translations

Notre Père

Notre Père qui es aux cieux,
que ton nom soit sanctifié,
que ton règne vienne,
que ta volonté soit faite
sur la terre comme au ciel.
Donne nous aujourd'hui
notre pain de ce jour,
pardonne-nous nos offenses
comme nous pardonnons aussi
à ceux qui nous ont offensés,
et ne nous soumets pas à la tentation,
mais délivre-nous du mal.

Our Father, who art in heav'n,
hallow'd be thy Name,
thy kingdom come,
thy will be done,
on earth as it is in heav'n.
Give us this day
our daily bread.
And forgive us our trespasses,
as we forgive those
who trespass against us.
And lead us not into temptation,
but deliver us from evil.

Deus, qui hanc (Roman Missal)

Deus, qui hanc sacratissimam
noctem veri luminis fecisti
illustratione clarescere:
da, quaesumus; ut, cujus
lucis mysteria in terra
cognovimus, ejus quoque
gaudiis in caelo perfruamur:
Qui tecum.

God, who hast made this most
sacred night glow with the radiance
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we pray thee grant that we may
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the joys of that light whose
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inaestimabile sacramentum,
irreprehensibilis est.

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It is without fault.

O vos omnes (Lamentations 1:12)

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attendite, et videte:
si est dolor sicut dolor meus.
O vos omnes, qui transitis
per viam.

All you who pass by, is it nothing to you?
Look and see
if there is any sorrow like my sorrow.
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warum verstößest du mich?
Warum lässest du mich so traurig gehen
wenn mein Feind mich drängt?

Sende dein Licht und deine Wahrheit,
daß sie mich leiten
zu deinem heiligen Berge
und zu deiner Wohnung,

daß ich hineingehe zum Altar Gottes,
zu dem Gott,
der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke,
mein Gott,

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott!
Denn ich werde ihm noch danken,
daß er meines Angesichts Hülfe
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When I was troubled I called out to
the Lord
and He heard me.

O Lord, deliver my soul
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and from tongues that lie.

What shall he give you,
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The sharp arrows of a warrior, with red
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Und Berge, wolkig himmelan,
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Golden Traume, Kommt ihr wieder?

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Und frische Nahrung.....

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At night care and sorrow
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and the morning sees your tears.

And now I drink new life, fresh food
from world so free, so blest,
For Nature's joy is wholly good,
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The waves are cradling up our boat,
the oars are keeping time,
And rising mountains seem to float
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Are my eyes for sleep now yearning?
Golden dreams are you returning?

Wake, oh dream! Why are you
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Love and life here richly dwell.

And now I drink new life.....

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She said: "My beloved, tell me what
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And she turned back her sleeves and
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The little boy did the same,
and they frolicked and laughed joyfully.
"Ah lovely Donau, give me a
beautiful ornament for my sweetheart."
She pulled from the water a beautiful
sword; he had always wanted one just
like it!
And the boy, what did he pull from the
water?
A milky white precious strand of pearls.

Zwei Liebchen (cont'd.)

Er legt's ihr um ihr schwarzes Haar:
sie sah wie eine Fürstin gar.

"Ach, schöne Frau Done,
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Zum dritten sie ins Wasser griff;
Ach weh! da fällt sie aus dem Schiff.
Er springt ihr nach, er faßt sie keck,
Frau Done reißt sie beide weg:
Frau Done hat ihr Schmuck gereut,
das büßt der Jüngling und die Maid.

Das Schifflein leer hinunterwallt;
die Sonne sinkt hinter die Berge bald.
Und als der Mond am Himmel stand,
die Liebchen schwimmen tot ans Land,
er hüben, sie drüben, sie drüben.

Ah! Si mon moine voulait danser!

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un capuchon je lui donnerais....
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un chapelet je lui donnerais....
un froc de bur' je lui donnerais....

S'il n'avait fait voeu de pauvreté,
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He placed it in her black hair,
and she looked just like a princess.

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The boy was amazed with joy, and
fished out a golden comb.

She dipped her hand in the water a third
time, but alas! she fell out of the boat.
He jumped in after her
and quickly grasped her.
But Frau Donau snatched them
both for herself.

The little boat sank, empty;
the sun sank behind the hills.
And as the moon rose in the sky,
the little sweethearts floated dead to
land,
he on one side, she on the other.

Ah! Si mon moine voulait danser!

Ah! If my monk would like to dance!

I would give him a cap....

I would give him a sash....

I would give him a rosary....

I would give him a homespun coat....

If he had not made a vow of poverty,
I would give him other things as well!

University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of some 80 singers. Under the direction of Debra Cairns, the ensemble studies and performs a variety of sacred and secular repertoire ranging from motets, part songs and spirituals, to large works with orchestra.

A national semi-finalist in this year's CBC National Competition for Amateur Choirs (Mixed Choir category), the ensemble has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, and has been heard on national broadcasts of the CBC. The choir has also appeared as guest artist in Edmonton's Musica Festiva concert series and the Department of Music's showcase concert series, Music at Convocation Hall. In May 2000 the Choir will be travelling to Ontario.

Debra Cairns (conductor, University of Alberta Concert Choir)

A graduate of the University of Illinois at Urbana-Champaign, Debra Cairns joined the Department of Music in 1989. She teaches choral conducting at both the undergraduate and graduate levels, and conducts the University of Alberta Concert Choir. Dr Cairns is also the director of *I Coristi*, a community chamber choir which she formed in 1994. A recipient of a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting, Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the *Choral Journal* and *Anacrusis*, and has edited a mass by Palestrina which was issued by Carus-Verlag of Stuttgart, Germany in March, 1999. She is on the program committee for Podium 2000, which will be held in Edmonton in July, and is active as a clinician, adjudicator and examiner in Alberta and other parts of Canada. Debra Cairns is a former member of the Board of Directors of the Alberta Choral Federation.

UNIVERSITY OF ALBERTA CONCERT CHOIR
TOUR 2000 CHOIR

Soprano

Aynsley Crouse (Sherwood Park, AB)
Heather Davidson (Beaverlodge, AB)
Sara King (Edmonton, AB)
Bridget Kissau (St Albert, AB)
Ali Liebert (Duncan, BC)
Ariane Maisonneuve (Donnelly, AB)
Rachelle Melchin (Calgary, AB)
Christina Schmolke (Vernon, BC)
Nadene Sharp (Ponoka, AB)
Suzanne Sharp (Ponoka, AB)
Natalie Van Brabant (St Paul, AB)
Ruth Wong (Edmonton, AB)

Alto

Rebecca D. Anderson (Edmonton, AB)
Morghen Elliot (Edmonton, AB)
Lisa Eshpeter (Daysland, AB)
Ashley Jacobsen (Prince George, BC)
Elizabeth Keeler (Raymond, AB)
Teresa LaRocque-Walker (Edmonton, AB)
Annalise Mikulin (Edmonton, AB)
Megan Miller ** (Sherwood Park, AB)
Kimberly Nikkel * (Winnipeg, MB)
Katy Yachimec (Ft McMurray, AB)

Tenor

James H. Andrews (Edmonton, AB)
Andrew Bore (Stirling, AB)
Kevin Flesher (Edmonton, AB)
William McBeath (Edmonton, AB)
Corey Whaley (Pense, SK)

Bass

Ian Craig (Edmonton, AB)
Rob Curtis (Edmonton, AB)
Percy Graham (Edmonton, AB)
Peter Leoni (Camrose, AB)
Kevin D. Marsh (Edmonton, AB)
Doug Millie (Edmonton, AB)
Andrew Switzer (Edmonton, AB)

Director: Dr. Debra Cairns

* Assistant Conductor: Kimberly Nikkel

** Accompanist: Megan Miller



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- Performance experience includes:
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**Deadline for 2000/2001 undergraduate admission
applications is May 1 with audition applications due on
May 1.**

For information regarding programs and available scholarships
contact:

The Chair, Department of Music
3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9
Telephone: (780) 492-3263, Fax: (780) 492-9246
World Wide Web address: <http://www.ualberta.ca/~music/>

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Faculty:

- Debra Cairns (DMus, Illinois)
- Robert de Frece (DMus, Oregon)
- Leonard Ratzlaff (DMus, Iowa)

Deadline for 2001/2002 graduate admission and audition applications: **January 15, 2001**. In-person auditions preferred, although video tapes accepted

For regarding programs and available scholarships contact:
The Graduate Coordinator, Department of Music
3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9
Telephone: (780) 492-3263; Fax: (780) 492-9246
Website Address: <http://www.ualberta.ca/music>
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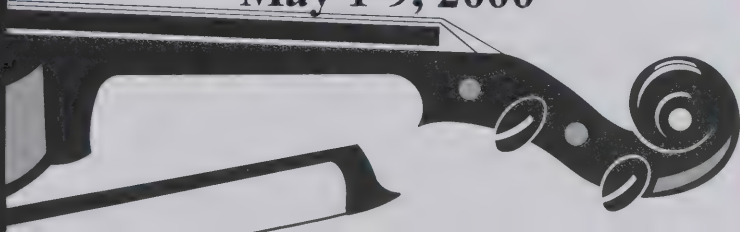
Department of Music
University of Alberta

Academy Strings

Tour 2000

Kamloops, Kelowna, Vancouver, Victoria, Sooke

May 1-9, 2000



Academy Strings

- Program -

Divertimento in F Major, K. V. 138 (1772)
(Allegro)
Andante
Presto

W. A. Mozart
(1745-1791)

Crisantemi (1890)

Giacomo Puccini
(1858-1924)

Roumanian Folk Dances
Jocul cu Bătă
Brâul
Pe Loc
Buciumeana
Poarga Românească
Mărunțel

Béla Bartók
(1881-1945)
Arr. Arthur Willner

- Intermission -

Serenade, Op. 22 (1875)
Moderato
Tempo di Valse-Trio
Scherzo-Vivace
Larghetto
Finale-Allegro vivace

Antonin Dvorák
(1841-1904)

Academy Strings is the principal student string ensemble at the University of Alberta, composed primarily of university string students. Entrance is gained through audition at the beginning of each academic year. Academy Strings performs two concerts annually as a string ensemble, and comprises the string section for the University Symphony Orchestra. The USO has performed twice in Edmonton's new concert hall, the Francis Winspear Centre for Music, both times to a full house. The Academy Strings have performed throughout western Europe, Alberta, and B.C., and is currently touring B.C. with concerts in Kamloops, Kelowna, Vancouver, Victoria and Sooke.

Tanya Prochazka is a professor in the Department of Music at the University of Alberta, and is conducting Academy Strings for the second year. Tanya has a remarkably varied international career as solo cellist, chamber musician, freelance player and teacher. Born in Melbourne, Australia, her music has taken her throughout the world. She studied at the Paris Conservatoire with Andre Navarra, and in Bloomington, Indiana with Janos Starker, and has won numerous competitions. She has lived in Vienna and London, from which she performed throughout Europe, the Middle East, South-East Asia and Australia. In London, Tanya taught at the Royal Academy of Music and at the Guildhall School of Music.

Academy Chamber Orchestra

Director: Tanya Prochazka

Violin I

Sheldon Person
Carolina Giesbrecht
Hannah Cheung
Kim Bertsch
Kristin Dahle
Cynthia Johnston

Viola

Brianne Archer
Diane Leung
Emma Hooper
Jeremy Tusz

Violin II

Ken Heise
Robin Leicht
Laura Grantham-Crosley
Carol Sperling
Madelaine Lussier
Scott Zubot

Cello

Kerri McGonigle
Amy Tucker
Mark Moran
Hannah Wensel

Bass

Mathew Stepney

A Lana Design

In Recital...

Siew Chui Ho, piano
Lisa Bing, piano



May 10, 2000
8:00 p.m.
Convocation Hall
Arts Building
University of Alberta

Programme

Sonata in D, K576 (1789)
 Wolfgang Amadeus Mozart
 Allegro
 Adagio
 Allegretto
 Siew Chui Ho

Prelude and Fugue, F minor (1738-42)
 Johann Sebastian Bach
 from the *Well-Tempered Clavier II*
 (1685-1750)

Sonata No.6 in F major,
 Op. 10, No. 2 (1796-7)
 Ludwig van Beethoven
 (1770 - 1827)

Allegro
 Allegretto
 Presto

Lisa Bing

Intermission

Four Pieces Op. 51 (1906)
 Fragilité
 Prélude: Lugubre
 Poème ailé
 Danse languide
 Siew Chui Ho

Mazurka in F minor, Op. 7, No. 3 (1831)
 Lisa Bing
 Frédéric Chopin
 (1810-1849)

Ballade No. 2 in F major, Op. 38 (1836)
 Siew Chui Ho
 Frédéric Chopin

Danse Sauvage (1996)
 Allan Gordon Bell
 Lisa Bing
 (1953 -)

Thank you for coming to our recital.
 Please join us for refreshments in the Art Student's Lounge.

In Recital

Francis Yang, piano

Program

Prelude and Fugue in E minor, Op. 35 No. 1

Felix Mendelssohn-Bartholdy
(1809-1847)

Concert Study on a Caprice by Paganini, Op. 10 No. 5

Robert Schumann
(1810-1856)

Etude, Op. 25 No. 10

Frédéric Chopin
(1810-1849)

Noveletten, Op. 21 Nos. 1-2

Robert Schumann

Intermission

Klavierstücke, Op. 76 Nos. 1-4

Johannes Brahms
(1833-1897)

Etude No. 8, "Fém"

György Ligeti
(b. 1923)

Etude Symphoniques, Op. 13

Robert Schumann

**Wednesday, May 24, 2000
at 8:00 pm**



Arts Building
University of Alberta



Department of Music
University of Alberta



Congress 2000 Recital
featuring
Stéphane Lemelin, piano

Monday, May 29, 2000 at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

Nocturne No. 5 in B-Flat Major, Opus 37 (1884) Gabriel Fauré
(1845-1924)

Le Tombeau de Couperin (1914-17) Maurice Ravel
(1875-1937)
Prélude
Fugue
Forlane
Rigaudon
Menuet
Toccata

Intermission

Sonata in C Minor, D. 958 (1828) Franz Schubert
(1797-1828)
Allegro
Adagio
Menuetto: Allegro
Allegro

Pianist **Stéphane Lemelin** tours regularly in Canada and the United States and has given numerous performances in Europe. A frequent participant in summer festivals including the Lanaudière International Festival, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St. Lawrence and Muir String Quartets. He has also appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His debut CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for the CBC Musica Viva label has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) have resulted from his collaboration with cellist Tanya Prochazka. Mr Lemelin's recent releases are a recording of works for piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi, Poulenc's *L'Histoire de Babar* and Debussy's *La Boite a Joujou* (ATMA), and a collection of *Fruehlingslieder* with soprano Donna Brown (ATMA). This year's releases (on the ATMA label) include the piano works of little-known French composer Gustave Samazeuilh (February 2000) and a recording of early Debussy songs with Donna Brown. Mr Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations. A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Mr Lemelin has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he earned the Doctor of Musical Arts degree.

Mr Lemelin is currently Professor of Music at the University of Alberta. A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts and the Austrian Government.



For upcoming concerts and
events, please contact the
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